



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ENTRANCE, 6 EAST 23RD STREET

BEGINNING THURSDAY, APRIL 1, 1920

AND CONTINUING UNTIL THE TIME OF SALE

NOTABLE ETCHINGS AND ENGRAVINGS

THE COLLECTION OF

MRS. ELLEN R. JENKINS

OF BALTIMORE, MARYLAND

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF MRS. JENKINS

ON WEDNESDAY AND THURSDAY, APRIL 7TH AND 8TH, 1920

AT 8:15 O'CLOCK IN THE EVENINGS

AT THE AMERICAN ART GALLERIES



REMBRANDT VAN RIJN
Ephraim Bonus
[No. 264]

ILLUSTRATED CATALOGUE OF
NOTABLE ETCHINGS AND ENGRAVINGS
BY REMBRANDT, DÜRER, WHISTLER, HADEN
ZORN, AND OTHER GREAT MASTERS

THE COLLECTION OF
MRS. ELLEN R. JENKINS
OF BALTIMORE, MARYLAND

TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF MRS. JENKINS
ON WEDNESDAY AND THURSDAY, APRIL 7TH AND 8TH, 1920
AT 8:15 O'CLOCK IN THE EVENINGS

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

PREFATORY NOTE TO THE JENKINS COLLECTION OF ETCHINGS AND ENGRAVINGS

The Jenkins collection contains examples of the more important prints by Dürer, Rembrandt, Schongauer, Claude Lorrain, Whistler, Zorn, Haden, Cameron, Fitton, Brangwyn, Meryon, Millet, Haig, Cousins, and Ward, all of which are exceptionally fine impressions in perfect condition. A number of the prints are of great rarity. It is one of the most notable collections of its kind to appear in the American Auction Mart this season, as its importance lies not alone in the names of the great masters of etchings and engraving of the last six centuries represented therein; but also in the carefully selected subjects, and the quality and condition of the plates herein described.

Of the work of REMBRANDT, this collection contains 22 different subjects, including fine examples of his *Ephraim Bonus*, *Burgomaster Six*, *Portrait of Rembrandt Drawing*, and a superb impression of one of his fine landscapes,—*Landscape with Cottage and Dutch Barn*.

ALBRECHT DÜRER is represented by 12 different subjects, including a beautiful silvery impression of *St. Jerome in his Cell*, a superb impression of *The Agony in the Garden*, and an extremely fine impression of one of the most important of his Madonnas,—*The Virgin Holding a Pear*.

The 18 examples by JAMES ABBOTT MCNEILL WHISTLER cover nearly his entire period, among which will be found,—a superb proof of his famous *Nocturne Palaces*; splendid examples of *The Kitchen*, *The Limeburner*, *Black Lion Wharf*, *Beequet (the Fiddler)*, *The Mast*, *Little Venice* and *The Steps*.

DAVID YOUNG CAMERON is represented by superb examples, such as his *Tayside*, *Notre Dame (Dinant)*, *Damme*, and a number of fine proofs of his Venice, London and Belgian subjects, making 32 different subjects of his most important plates.

Among the examples by SIR FRANCIS SEYMOUR HADEN are fine impressions of his wonderful landscape subjects, including,—*A By-Road in Tipperary*, *Mytton Hall and River in Ireland*.

Of the work of ANDERS ZORN this collection contains but 8 examples, these however are masterpieces including, *The Toast*, *Portrait of Zorn and his Wife*, *Mlle. Emma Rasmussen*, and *Mona*, all of which are extremely rare examples.

The Etched Work of Charles Meryon includes,—a beautiful impression on Japan paper of his *Le Petit Pont*, a superb impression on green paper of his *La Rue des Toiles (Bourges)*, and 10 other subjects.

AXEL HERMAN HAIG is represented by 50 different subjects, including fine impressions of,—*Mont St. Michel*, *Moorish Archway*, two of the *St. Mark's plates*, *Church of St. Francis (Assisi)* and *The Palatine Chapel at Palermo*.

Among the mezzotint engravings will be found several beautiful examples in colors, the work of William Ward and J. R. Smith, after celebrated paintings by Morland and James Ward. There are also a number of fine proof impressions, including 29 beautiful plates by Samuel Cousins; several plates by Thomas G. Appleton, including a complete set of *The Cries of London*. Other mezzotint engravers represented are, H. Scott Bridgewater, Robert Dunkarton, and Joseph B. Pratt.

The work of other artists, not mentioned above, includes proofs of their more important examples, all of which go towards rounding out a choice and interesting collection.

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE OF NOTABLE ETCHINGS AND ENGRAVINGS, THE COLLECTION OF MRS. ELLEN R. JENKINS, OF BALTIMORE, AND SOLD BY HER ORDER

First Session, Numbers 1 to 167, inclusive

WEDNESDAY EVENING, APRIL 7th, AT 8:15 O'CLOCK

THOMAS G. APPLETON

Modern English mezzotint engraver.

APPLETON, THOMAS G.

1. MRS TICKELL. Mezzotint.

12. 50 After George Romney.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.
Height, 19; width, $15\frac{3}{8}$ inches.

APPLETON, THOMAS G.

2. LADY WALLSCOURT. Mezzotint.

5 After George Romney.
Signed Artist's Proof. Beautiful impression, in perfect condition.
Height, 20; width, $15\frac{7}{8}$ inches.

APPLETON, THOMAS G.

3. THE SHEPHERD'S REST. Mezzotint.

7. 50 After Gainsborough.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.
Height, 24; width, $19\frac{3}{4}$ inches.

APPLETON, THOMAS G.

4. THE WOOD CUTTERS HOME. Mezzotint.

7. 50 After Gainsborough.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.
Height, 24; width, 20 inches.

First Session, Wednesday Evening, April 7th

APPLETON, THOMAS G.

4A. APPLEBLOOMS. Portrait of a young girl. Mezzotint.

5 After W. Wautner.

Signed Artist's Proof. Beautiful impression, in PERFECT CONDITION.

Height, $15\frac{1}{4}$; width, $13\frac{1}{4}$ inches.

APPLETON, THOMAS G.

5. THE CRIES OF LONDON. Mezzotint.

100 After Francis Wheatley.

No. 1. PRIMROSES.

No. 2. MILK BELOW MAIDS.

No. 3. SWEET CHINA ORANGES.

No. 4. MATCHES.

No. 5. NEW MACKEREL.

No. 6. KNIVES, SCISSORS TO GRIND.

No. 7. FRESH-GATHERED PEAS.

No. 8. DUKE CHERRIES.

No. 9. SCARLET STRAWBERRIES.

No. 10. CHAIRS TO MEND.

No. 11. NEW LOVE-SONG.

No. 12. HOT SPICE GINGERBREAD.

No. 13. TURNIPS AND CARROTS.

Complete set of thirteen. All Signed Artist's Proofs. BEAUTIFUL IMPRESSIONS, IN PERFECT CONDITION.

Height of each, 14; width, $10\frac{7}{8}$ inches.

FRANK W. BENSON

Contemporary American painter-etcher. Born in Salem, Mass., March 24, 1862.

BENSON, FRANK W.

6. SOLITUDE. Drypoint.

80 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Proof No. 11 of an edition of 35 printed.

Height, $6\frac{5}{8}$; length, $10\frac{5}{8}$ inches.

CHARLES BIRD

Modern English architectural etcher.

BIRD, CHARLES

7. HENRY THE SEVENTH'S CHAPEL, WESTMINSTER. Etching.

7. 50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $23\frac{1}{4}$; width, $15\frac{1}{4}$ inches.

[Continued]

[No. 7—*Continued*]

ST. MARY'S AT BRISTOL. Etching.

Signed Artist's Proof. FINE IMPRESSION, paper slightly toned.

Height, $26\frac{1}{2}$; width, 17 inches.

Together, 2 pieces.

BIRD, CHARLES

8. ST. MARY'S AT BRISTOL. Etching.

✓ Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $26\frac{1}{2}$; width, 17 inches.

AMIENS CATHEDRAL.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $26\frac{1}{2}$; width, $17\frac{3}{4}$ inches.

Together, 2 pieces.

MUIRHEAD BONE

Contemporary Scotch etcher. Born in 1876 near Glasgow; living in London. He has achieved renown by his subtle drypoints and masterful drawings.

"One of the most artistic of all the British etchers, a consummate master of the drypoint medium."—HERMAN STRUCK.

BONE, MUIRHEAD

9. LIBERTY'S CLOCK. Drypoint.

395 ✓ Signed in pencil. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION. VERY RARE.

Height, $10\frac{1}{8}$; width, $4\frac{3}{8}$ inches.

BONE, MUIRHEAD

10. OLD PALACE, CULROSS. Drypoint.

200 ✓ Signed in pencil. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $7\frac{3}{4}$; length $10\frac{3}{8}$ inches.

FRANK BRANGWYN

Contemporary English painter-etcher. Born in London in 1867.

BRANGWYN, FRANK

11. OLD CANNON ST. Railway Bridge, London. Etching.

40 ✓ Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $27\frac{3}{4}$; length, $28\frac{3}{4}$ inches.

First Session, Wednesday Evening, April 7th

BRANGWYN, FRANK

12. THE MOSQUE, CONSTANTINOPLE. Etching.

35 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $22\frac{3}{4}$; length, $28\frac{3}{4}$ inches.

BRANGWYN, FRANK

13. THE BLACK MILL. Etching.

30 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $22\frac{3}{4}$; length, $36\frac{3}{4}$ inches.

BRANGWYN, FRANK

14. THE STORM. Etching.

40 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $17\frac{3}{4}$; length, $18\frac{5}{8}$ inches.

BRANGWYN, FRANK

15. BRIDGE OF SIGHS. Etching.

55 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $27\frac{5}{8}$; width, $17\frac{5}{8}$ inches.

BRANGWYN, FRANK

16. BRIDGE ALCANTARA. Etching.

40 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 20; length, $23\frac{3}{4}$ inches.

BRANGWYN, FRANK

17. GATE OF NAPLES. Etching.

30 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $20\frac{7}{8}$; width, $17\frac{7}{8}$ inches.

BRANGWYN, FRANK

18. PONT NEUF. Etching.

45 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $21\frac{7}{8}$; length, $29\frac{3}{4}$ inches.

BRANGWYN, FRANK

19. SANTA MARIA FROM THE STREET. Etching.

35 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $21\frac{7}{8}$; width, $17\frac{1}{4}$ inches.

First Session, Wednesday Evening, April 7th

BRANGWYN, FRANK

20. BRIDGE VALENTRE. Etching.

65 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $21\frac{1}{2}$; length, 32 inches.

BRANGWYN, FRANK

21. CHURCH OF ST. AUSTERBERTILE, MONTREUIL. Etching.

25 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $19\frac{3}{4}$; length, $23\frac{3}{4}$ inches.

BRANGWYN, FRANK

22. NOTRE DAME. Etching.

40 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $20\frac{3}{4}$; length, $30\frac{1}{4}$ inches.

H. SCOTT BRIDGEWATER

Modern English mezzotint engraver.

BRIDGEWATER, H. SCOTT

23. LADY PAYNE GALWAY. Mezzotint.

15 After Sir Joshua Reynolds.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.
Height, $19\frac{5}{8}$; width, $15\frac{3}{8}$ inches.

BRIDGEWATER, H. SCOTT

24. MRS. OFFLEY. Mezzotint.

30 After Sir Thomas Lawrence.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.
Height, $18\frac{1}{2}$; width, $14\frac{7}{8}$ inches.

BRIDGEWATER, H. SCOTT

25. LADY MILDMAY AND CHILD. Mezzotint.

30 After John Hoppner.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.
Height, $25\frac{1}{4}$; width, 16 inches.

First Session, Wednesday Evening, April 7th

BRIDGEWATER, H. SCOTT

26. LADY THORNTON. Mezzotint.

12. 50

After Sir Thomas Lawrence.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $17\frac{1}{4}$; width, $13\frac{7}{8}$ inches.

BRIDGEWATER, H. SCOTT

27. THE FRANKLIN SISTERS. Mezzotint.

25

After John Hoppner.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 22; width, $17\frac{1}{2}$ inches.

J. A. BREWER

Contemporary English etcher.

BREWER, J. A.

28. THE ROSE WINDOW, RHEIMS CATHEDRAL. Etching.

60

Signed Artist's Proof. FINE IMPRESSION PRINTED IN COLORS, IN PERFECT CONDITION.

Height, $22\frac{1}{4}$; width, $15\frac{1}{2}$ inches.

A. BROUET

Contemporary Belgian etcher.

BROUET, A.

29. VEGETABLE MARKET. Etching.

90

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Proof No. 34 of an edition of 60 printed.

Height, $10\frac{3}{4}$; width, $7\frac{5}{8}$ inches.

ALFRED BRUNET-DEBAINES

Modern French etcher. Born at Havre in 1845. Pupil of Pils, Calame, Gaucherel and Normand.

BRUNET-DEBAINES, A.

30. ST. PETER'S AT CAEN. Etching.

10

Signed Artist's Proof. FINE IMPRESSION, printed on vellum, IN PERFECT CONDITION.

Height, $24\frac{3}{8}$; width, 18 inches.

[Continued

First Session, Wednesday Evening, April 7th

[No. 30—*Continued*

FUNÉRAILLES DE WILKIE. Etching.

After Turner.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 17; width, 16 inches.

Together, 2 pieces.

DAVID YOUNG CAMERON

Contemporary Painter-Etcher of high merit. Born at Glasgow in 1865.

"He is a Fellow of the Royal Society of Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—holding him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all mere technical skill is in vain. In examining Mr. Cameron's etchings it is not easy to designate his forte. Meryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wider field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits."—FREDERICK KEPPEL.

CAMERON, DAVID YOUNG

31. CLIFFS OF ABERDEENSHIRE. Etching. 1889.

Rinder, No. 27.

110

ONLY STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on old paper, IN PERFECT CONDITION. VERY RARE, only 4 or 5 impressions in existence.

Height, 4 $\frac{7}{16}$; length, 9 $\frac{3}{8}$ inches.

CAMERON, DAVID YOUNG

32. DUNDEE. Etching. 1890.

Rinder, No. 57.

160

FIRST STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on old paper which has a slight fold and a few stains. The writing on the margin,—*Only proof of this state in existence*, is in Cameron's hand writing.

Height, 6 $\frac{1}{8}$; length, 11 $\frac{7}{8}$ inches.

First Session, Wednesday Evening, April 7th

CAMERON, DAVID YOUNG

33. TAYSIDE. Etching. 1890.

180 Rinder, No. 73.

ONLY STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION. VERY RARE.

Height, $6\frac{1}{8}$; length, 11 inches.

[See Illustration]

CAMERON, DAVID YOUNG

34. OLD HOUSES, STIRLING. Etching. 1892.

220 Rinder, No. 148.

FIRST STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. VERY BEAUTIFUL IMPRESSION, printed on fine old paper, IN PERFECT CONDITION. The writing on the margin,—*1st state, only three proofs*, is in Cameron's hand writing.

Height, $9\frac{1}{4}$; width, $7\frac{7}{8}$ inches.

"Cameron's real theme is architecture. But it is Architecture charged—as Meryon's Architecture in his Paris prints is charged (and charged indeed beyond all else in the world)—with human association."—FREDERICK WEDMORE.

CAMERON, DAVID YOUNG

35. THE GARGOYLES, STIRLING CASTLE. Etching. 1898.

180 Rinder, No. 284.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. FINE IMPRESSION, margin slightly rubbed around plate-mark.

Height, $11\frac{3}{8}$; width, $6\frac{7}{8}$ inches.

CAMERON, DAVID YOUNG

36. CUSTOM HOUSE. Etching. 1899.

95 Rinder, No. 289.

THIRD STATE. Signed in the plate with initials,—"*DYC.*" and in lower margin in pencil,—*D. Y. Cameron*. FINE IMPRESSION on Japan paper, margin slightly rubbed around plate-mark. *Only 25 proofs.*

Height, 7; length, $10\frac{1}{2}$ inches.

The Custom House, was built in 1813-1817 to the westward of Wren's old structure, from designs by David Laing. The whole building was altered by Smirke about 1825.



DAVID YOUNG CAMERON
Tayside
[No. 33]

First Session, Wednesday Evening, April 7th

CAMERON, DAVID YOUNG

37. WATERLOO PLACE. Etching. 1899.

105 Rinder, No. 290.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, IN PERFECT CONDITION. *One of the London set*.
Height, $7\frac{3}{8}$; length, 9 inches.

CAMERON, DAVID YOUNG

38. TOWER OF LONDON. Etching. 1899.

105 Rinder, No. 291.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. FINE IMPRESSION, IN PERFECT CONDITION. *One of the London set*.
Height, $7\frac{1}{8}$; length, $9\frac{1}{8}$ inches.

CAMERON, DAVID YOUNG

39. HORSE GUARDS. Etching. 1889.

90 Rinder, No. 292.

THIRD STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. FINE IMPRESSION, printed on thin Japan paper, IN PERFECT CONDITION. *One of the London set*.
Height, $4\frac{9}{16}$; length, $4\frac{7}{8}$ inches.

CAMERON, DAVID YOUNG

40. THE ADMIRALTY. Etching. 1899.

105 Rinder, No. 293.

ONLY STATE. Signed in the plate with initials,—“DYC.” and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, IN PERFECT CONDITION. *One of the London set*.
Height, $7\frac{5}{8}$; width, $5\frac{3}{8}$ inches.

CAMERON, DAVID YOUNG

41. WATERLOO BRIDGE. Etching. 1899.

80 Rinder, No. 296.

SECOND STATE. Signed in the lower margin in pencil,—*D. Y. Cameron*. VERY FINE IMPRESSION, IN PERFECT CONDITION. *One of the London set*.
Height, $6\frac{1}{4}$; width, $4\frac{3}{8}$ inches.

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CAMERON, DAVID YOUNG

42. QUEEN ANNE'S GATE. Etching. 1899.

125 Rinder, No. 297.

FIRST STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, IN PERFECT CONDITION. *One of the London set.*
Height, 10 $\frac{3}{8}$; width, 7 $\frac{1}{2}$ inches.

CAMERON, DAVID YOUNG

43. HENRY THE SEVENTH'S CHAPEL. Etching. 1899.

70 Rinder, No. 298.

THIRD STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, 6 $\frac{7}{8}$; width, 5 $\frac{5}{8}$ inches.

The Chapel of the Blessed Virgin, Westminster Abbey, is generally known as that of Henry VII. The banners and stalls in the chapel are those of the Knights of the Order of the Bath.

CAMERON, DAVID YOUNG

44. ST. PAUL'S FROM THE RIVER. Etching. 1899.

115 Rinder, No. 299.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. VERY FINE IMPRESSION, in perfect condition.

Height, 6 $\frac{7}{8}$; width, 4 $\frac{1}{8}$ inches.

CAMERON, DAVID YOUNG

45. NEWGATE. Etching. 1899.

80 Rinder, No. 300.

THIRD STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, slightly rubbed around plate-mark, otherwise in perfect condition. *One of the London set.*

Height, 6 $\frac{3}{16}$; width, 4 $\frac{7}{8}$ inches.

CAMERON, DAVID YOUNG

46. THE RIALTO. Etching. 1900.

220 Rinder, No. 305.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on heavy paper, IN PERFECT CONDITION. The title,—*The Rialto* on the margin of this print is in Cameron's hand writing.

Height, 11 $\frac{7}{8}$; width, 8 $\frac{1}{4}$ inches.

First Session, Wednesday Evening, April 7th

CAMERON, DAVID YOUNG

47. VENETIAN STREET. Etching. 1900.

75 Rinder, No. 308.

FIFTH STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, margins slightly rubbed. RARE.

Height, $6\frac{1}{8}$; width, $5\frac{5}{8}$ inches.

CAMERON, DAVID YOUNG

48. PALACE OF JOANNIS DARIUS. Etching. 1900.

660 Rinder, No. 309.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. BEAUTIFUL IMPRESSION, printed on Japan paper, IN PERFECT CONDITION.

Height, $12\frac{3}{4}$; width, $6\frac{1}{2}$ inches.

[See Illustration]

CAMERON, DAVID YOUNG

49. MONTIVILLIERS. Etching. 1903.

100 Rinder, No. 355.

THIRD STATE. Signed in the plate with initials,—“DYC.” and in the lower margin in pencil,—*D. Y. Cameron*. FINE IMPRESSION, printed on thin Japan paper, a few printer's folds running through the center.

Height, $6\frac{3}{4}$; length, $8\frac{1}{4}$ inches.

CAMERON, DAVID YOUNG

50. PONT NEUF, PARIS. Etching. 1904.

340 Rinder, No. 361.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION. *One of the Paris set.*

Height, $6\frac{1}{8}$; length, $12\frac{1}{4}$ inches.

CAMERON, DAVID YOUNG

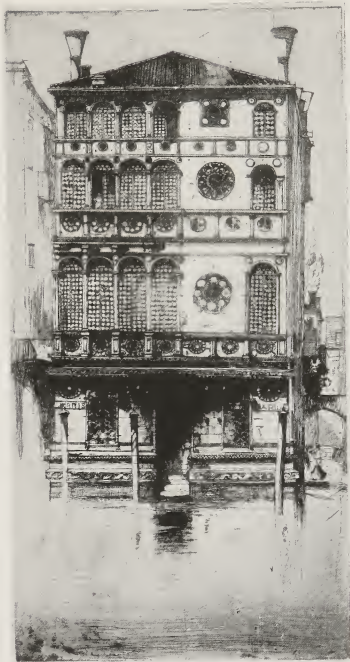
51. JOHN KNOX'S HOUSE, EDINBURGH. Etching. 1905.

230 Rinder, No. 368.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on thin Japan paper, IN PERFECT CONDITION.

Height, $8\frac{11}{16}$; width, $6\frac{1}{2}$ inches.

“The manse of the ‘indefatigable, indissuadable John Knox, who made Scotland over again in his own image.”—R. L. STEVENSON.



DAVID YOUNG CAMERON
Palace of Joannis Darius
[No. 48]

First Session, Wednesday Evening, April 7th

CAMERON, DAVID YOUNG

52. SAINT MERRI, PARIS. Etching. 1906.

Rinder, No. 379.

270
1

INTERMEDIATE TRIAL PROOF, between the second and third states.

Signed in the plate with initials,—“DYC.” and in the lower margin in pencil,—*D. Y. Cameron*. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $10\frac{1}{4}$; width, $4\frac{3}{4}$ inches.

“The church of St. Merri, formerly St. Médéric, is in the Rue St. Martin, Paris, to the north-east of the Tour St. Jacques.”

CAMERON, DAVID YOUNG

53. BERWICK-ON-TWEED. Etching. 1906.

Rinder, No. 382.

85

FOURTH STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. FINE IMPRESSION, printed on thin Japan paper, IN PERFECT CONDITION.

Height, $6\frac{1}{4}$; length, $11\frac{1}{8}$ inches.

CAMERON, DAVID YOUNG

54. THE GATEWAY, BRUGES. Etching. 1907.

Rinder, No. 387.

560

THIRD STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, 13; width, $7\frac{3}{8}$ inches.

[See Illustration]

CAMERON, DAVID YOUNG

55. LA MAISON NOIRE, BRUGES. Etching. 1907.

Rinder, No. 389.

150

ONLY STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, IN PERFECT CONDITION. *One of the Belgian set.*

Height, $12\frac{1}{4}$; width, $4\frac{3}{4}$ inches.

CAMERON, DAVID YOUNG

56. THE MEUSE. Etching. 1907.

Rinder, No. 390.

740

ONLY STATE. Signed in the plate, and in the lower margin in
[Continued]



DAVID YOUNG CAMERON
The Gateway, Bruges
[No. 54]

First Session, Wednesday Evening, April 7th

[No. 56—Continued]

pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, IN PERFECT CONDITION. *One of the Belgian set.*
Height, $6\frac{3}{8}$; length, $14\frac{3}{4}$ inches.

"As an etcher of landscape Cameron's achievements are certainly not less, indeed as I think they are more, considerable, than in architecture. In the landscapes there may with greater surety be traced the way in which linear organization, design, emphasis of mass, and the whole technical equipment have ceased to be exploited as ends in themselves, but instead have increasingly been used as means towards the shaping of fundamentally expressive images."—FRANK RINDER.

CAMERON, DAVID YOUNG

57. DAMME. Etching. 1907.

350

Rinder, No. 391.

THIRD STATE. Signed in the plate with initials,—“DYC.” and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION. *One of the Belgian set.*

Height, $10\frac{1}{8}$; width, $7\frac{1}{8}$ inches.

Damme was once the fortified port of Bruges, about three miles to the north-east of which it lies.

[See Illustration]

CAMERON, DAVID YOUNG

58. THE BELFERY, BRUGES. Etching. 1907.

370

Rinder, No. 392.

SECOND STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, IN PERFECT CONDITION. *One of the Belgian set.*

Height, 15; width, $5\frac{1}{4}$ inches.

CAMERON, DAVID YOUNG

59. NOTRE DAME, DINANT. Etching. 1907.

300

Rinder, No. 394.

THIRD STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on thin Japan paper, IN PERFECT CONDITION. *One of the Belgian set.*

Height, $13\frac{3}{8}$; width, $6\frac{5}{8}$ inches.

[See Illustration]



DAVID YOUNG CAMERON
Damme
[No. 57]

First Session, Wednesday Evening, April 7th

CAMERON, DAVID YOUNG

60. DINANT. Etching. 1907.

270

Rinder, No. 395.

THIRD STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on Japan paper, IN PERFECT CONDITION.

Height, $7\frac{7}{8}$; length, $13\frac{3}{8}$ inches.

CAMERON, DAVID YOUNG

61. GATEWAY OF A MOSQUE. Etching. 1910.

260

Rinder, No. 413.

FOURTH STATE. Signed in the plate and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $16\frac{1}{4}$; width, $7\frac{3}{4}$ inches.

CAMERON, DAVID YOUNG

62. YVON. Etching. 1911.

150

Rinder, No. 425.

THIRD STATE. Signed in the plate, and in the lower margin in pencil,—*D. Y. Cameron*. EXTREMELY FINE IMPRESSION, printed on old paper, IN PERFECT CONDITION.

Height, $10\frac{1}{2}$; width, 5 inches.

A famous restaurant in Chartres.

CLAUDE (GELLÉE) LORRAIN

French painter and etcher. Born in 1600 at Champagne, a village on the Moselle, then in the ancient province of Lorraine; died in Rome, 1682. "Claude was indefatigable to get a really solid basis of art training, to penetrate into the utmost secrets of nature. Day after day he would be up before dawn and far into the Campagna, heedless of fatigue he would stay there until after nightfall, noting every phase of nature."—SANDRART.

CLAUDE (GELLÉE) LORRAIN

63. LE BOUVIER. Etching.

825

Robert Dumesnil, No. 8.

EARLY STATE, before the number in the margin. SUPERB IMPRESSION, IN PERFECT CONDITION.

Height, 5; length, $7\frac{5}{8}$ inches.

From the Hawkins, Broadhurst and Rosenberg collections.
"The finest landscape etching in the world."—RUSKIN.

[See Illustration]



DAVID YOUNG CAMERON
Notre Dame, Dinant
[No. 59]

First Session, Wednesday Evening, April 7th

SAMUEL COUSINS

Born in Exeter in 1801; died in London, May 7, 1887. Pupil of S. W. Reynolds.

"Un des meilleurs graveurs anglais de ce siècle."—HENRI BERALDI.

COUSINS, SAMUEL

64. THE ABERCORN CHILDREN. Mezzotint.

55 Whitman, No. 1.

After Sir E. Landseer. FIRST PUBLISHED STATE. BEAUTIFUL IMPRESSION. Extremely rare, *only 10 proofs of this state*, IN PERFECT CONDITION.

Height, 16 $\frac{7}{8}$; width, 17 $\frac{1}{4}$ inches.

COUSINS, SAMUEL

65. LADY ACKLAND AND CHILDREN. Mezzotint.

90 Whitman, No. 3.

After Sir Thomas Lawrence. FIRST PUBLISHED STATE. Signed in the lower margin in pencil,—*Samuel Cousins*. BEAUTIFUL IMPRESSION, cut to plate-mark and strengthened all around the edge which is cracked along top and left side. VERY RARE.

Height, 12; width, 9 $\frac{1}{4}$ inches.

COUSINS, SAMUEL

66. Portrait of ROSA BONHEUR. Mezzotint.

12.50 Whitman, No. 21.

After E. Dubefe. Signed artist's proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, 17 $\frac{1}{2}$; width, 12 $\frac{3}{4}$ inches.

COUSINS, SAMUEL

67. PENELOPE BOOTHBY. Mezzotint.

60 Whitman, No. 22.

After Sir Joshua Reynolds. Signed artist's proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, 13 $\frac{1}{2}$; width, 11 inches.

COUSINS, SAMUEL

68. MISS BOWLES. Mezzotint.

55 Whitman, No. 23.

After Sir Joshua Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, 15 $\frac{1}{8}$; width, 11 $\frac{1}{2}$ inches.



CLAUDE (GELLÉE) LORRAIN
Le Bouvier
[No. 63]

First Session, Wednesday Evening, April 7th

COUSINS, SAMUEL

69. PORTRAIT OF SAMUEL COUSINS. Mezzotint.

12. 50 Whitman, No. 46.

After Edwin Long. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, $16\frac{3}{4}$; width, 13 inches.

COUSINS, SAMUEL

70. MISS ROSAMOND CROKER. Mezzotint.

205 Whitman, No. 49.

After Sir Thomas Lawrence. SECOND PUBLISHED STATE. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $9\frac{1}{8}$; width, $7\frac{1}{2}$ inches.

COUSINS, SAMUEL

71. THE DUCHESS OF DEVONSHIRE. Mezzotint.

50 Whitman, No. 51.

After Sir Joshua Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, $23\frac{5}{8}$; width, $14\frac{3}{4}$ inches.

COUSINS, SAMUEL

72. COUNTESS OF GOWER AND CHILDREN. Mezzotint.

500 Whitman, No. 71.

After Sir Thomas Lawrence. FIRST PUBLISHED STATE. Extremely fine and beautiful impression, IN PERFECT CONDITION. Very rare, *only six impressions in the state.*

Height, $25\frac{1}{2}$; width, $16\frac{1}{8}$ inches.

COUSINS, SAMUEL

73. THEOPHILA GWATKIN, [SIMPLICITY.] Mezzotint.

100 Whitman, No. 78.

After Sir Joshua Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, $13\frac{3}{4}$; width, $11\frac{1}{4}$ inches.

COUSINS, SAMUEL

74. LADY LYNTHURST. Mezzotint.

45 Whitman, No. 104.

After Sir Thomas Lawrence. SECOND PUBLISHED STATE. Signed in the lower margin in pencil,—*Samuel Cousins*. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $8\frac{1}{4}$; width, $6\frac{3}{8}$ inches.

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COUSINS, SAMUEL

75. MISS JULIA PEEL. Mezzotint.

175

Whitman, No. 125.

After Sir Thomas Lawrence. FIRST PUBLISHED STATE. Beautiful impression, IN PERFECT CONDITION. EXTREMELY RARE.

Height, 15; width, 11 $\frac{5}{8}$ inches.

COUSINS, SAMUEL

76. POPE PIUS VII. Mezzotint.

30

Whitman, No. 129.

After Sir Thomas Lawrence. THIRD PUBLISHED STATE. Signed in the lower margin in pencil,—*Samuel Cousins*. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 27 $\frac{1}{2}$; width, 19 $\frac{1}{4}$ inches.

COUSINS, SAMUEL

77. LADY ROLLE. Mezzotint.

30

Whitman, No. 137.

After Mrs. J. Robertson. FIRST PUBLISHED STATE. Beautiful impression, IN PERFECT CONDITION.

Height, 22 $\frac{3}{8}$; width, 14 $\frac{5}{8}$ inches.

COUSINS, SAMUEL

78. COUNTESS SPENCER. Mezzotint.

40

Whitman, No. 150.

After Sir Joshua Reynolds. Signed Artist's Proof, printed on India paper, IN PERFECT CONDITION.

Height, 12 $\frac{3}{4}$; width, 10 $\frac{1}{4}$ inches.

COUSINS, SAMUEL

79. LADY SPENCER AND LORD ALTHORP. Mezzotint.

25

Whitman, No. 152.

After Sir Joshua Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, 20 $\frac{5}{8}$; width, 15 $\frac{1}{8}$ inches.

COUSINS, SAMUEL

80. THE LADY EVELYN LEVESON GOWER AND THE MARQUIS OF STAFFORD.

40

Mezzotint.

Whitman, No. 154.

After Sir E. Landseer. THIRD PUBLISHED STATE. Signed in the lower margin in pencil,—*Samuel Cousins*. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 21 $\frac{7}{8}$; width, 17 $\frac{1}{2}$ inches.

First Session, Wednesday Evening, April 7th

COUSINS, SAMUEL

81. FROM DAWN TILL SUNSET. Mezzotint.

17.50 Whitman, No. 190.

After Thomas Faed. Signed in the lower margin in pencil by both painter and engraver. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $22\frac{1}{8}$; length, $30\frac{1}{2}$ inches.

COUSINS, SAMUEL

82. THE MITHERLESS BAIRN. Mezzotint.

35. Whitman, No. 191.

After Thomas Faed. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, $21\frac{5}{8}$; length, 31 inches.

COUSINS, SAMUEL

83. A GOLDEN PIPPIN. Mezzotint.

15. Whitman, No. 195.

After J. B. Greuze. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, 11; width, $8\frac{3}{4}$ inches.

COUSINS, SAMUEL

84. A MESSAGE FROM THE SEA. Mezzotint.

30 Whitman, No. 197.

After Henry Howard. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, 13; width, $10\frac{1}{8}$ inches.

COUSINS, SAMUEL

85. A MIDSUMMER NIGHT'S DREAM. Mezzotint.

20 Whitman, No. 201.

After Sir E. Landseer. Proof printed on India paper unsigned. Has been remounted and India has cracked in a few places in margin.

Height, 21; length, 34 inches.

COUSINS, SAMUEL

86. RETURN FROM HAWKING. Mezzotint.

12.50 Whitman, No. 203.

After Sir E. Landseer. THIRD PUBLISHED STATE, printed on heavy plate paper. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 22; length, $30\frac{1}{2}$ inches.

First Session, Wednesday Evening, April 7th

COUSINS, SAMUEL

87. *SAVED.* Mezzotint.

12.50 Whitman, No. 204.

After Sir E. Landseer. BEAUTIFUL IMPRESSION, signed in the lower margin by both painter and engraver, printed on India paper, IN PERFECT CONDITION.

Height, $20\frac{1}{4}$; length, $31\frac{1}{8}$ inches.

COUSINS, SAMUEL

88. *NATURE*, [Calmady Children.] Mezzotint.

240 Whitman, No. 205.

After Sir Thomas Lawrence. SECOND PUBLISHED STATE. Beautiful impression, IN PERFECT CONDITION.

Height, $7\frac{1}{4}$; width, 7 inches.

COUSINS, SAMUEL

89. *THE MINUET.* Mezzotint.

12.50 Whitman, No. 215.

After J. E. Millais. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, has been remounted and India has split in a number of places in margin.

Height, $23\frac{1}{8}$; width, $17\frac{1}{2}$ inches.

COUSINS, SAMUEL

90. *THE AGE OF INNOCENCE.* Mezzotint.

Whitman, No. 226.

110 After Sir Joshua Reynolds. Signed artist's proof, printed on India paper, IN PERFECT CONDITION.

Height, 14; width, $11\frac{1}{8}$ inches.

COUSINS, SAMUEL

91. *THE STRAWBERRY GIRL.* Mezzotint.

40 Whitman, No. 228.

After Sir Joshua Reynolds. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, $13\frac{1}{4}$; width, $10\frac{1}{2}$ inches.

COUSINS, SAMUEL

92. *IMPRISONED.* Mezzotint.

Whitman, No. 229.

12.50 After Briton Riviere. Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on India paper, IN PERFECT CONDITION.

Height, $24\frac{1}{4}$; width, 19 inches.

First Session, Wednesday Evening, April 7th

ALFRED ALEXANDRE DELAUNEY

Born in Gouville (Manche), July 13, 1830. Apprenticed at the age of 12 to his uncle, a printseller under the arcades of the "Institut." He began etching only at the age of 33, without teacher or guide, and exhibited for the first time at the Salon of 1866.

DELAUNEY, ALFRED ALEXANDRE

93. RHEIMS CATHEDRAL. Etching.

17.50 Fine impression, signature etched in the plate in lower left corner.
Height, $22\frac{1}{4}$; width, $17\frac{1}{2}$ inches.

DELAUNEY, ALFRED ALEXANDRE

94. CHARTRES CATHEDRAL. Etching.

12.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $22\frac{1}{4}$; width, $17\frac{3}{4}$ inches.

BRUNET-DEBAINES, ALFRED

ROUEN CATHEDRAL. Etching.

Signed Artist's Proof. FINE IMPRESSION, printed on vellum, IN PERFECT CONDITION.

Height, $21\frac{7}{8}$; width, $16\frac{3}{4}$ inches.

Together, 2 pieces.

DELAUNEY, ALFRED ALEXANDRE

95. COLOGNE CATHEDRAL. Etching.

12.50 Signed Artist's Proof with Remarque. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $28\frac{1}{2}$; width, $19\frac{1}{4}$ inches.

MANNFELD, B.

COLOGNE CATHEDRAL. Etching.

Fine impression with signature etched in the plate in lower right margin.

Height, $24\frac{1}{2}$; width, $19\frac{1}{2}$ inches.

Together, 2 pieces.

HERBERT DICKSEE

Celebrated English animal painter. Born at London, 1862.

DICKSEE, HERBERT

96. RAIDERS. Etching.

67.50 Signed Artist's Proof. FINE IMPRESSION, printed on vellum, IN PERFECT CONDITION.

Height, $15\frac{1}{2}$; length, 25 inches.



ALBRECHT DÜRER
The Agony in the Garden
[No. 100]

First Session, Wednesday Evening, April 7th

DICKSEE, HERBERT

97. THE KING. Etching.

17.50 Signed Artist's Proof. FINE IMPRESSION, printed on vellum, IN PERFECT CONDITION.

Height, 19½; length, 25 inches.

ROBERT DUNKARTON

English mezzotint engraver. (1744-1811.)

DUNKARTON, ROBERT

98. THE FAREWELL. Mezzotint.

460 After the painting by W. R. BIGG. FINE IMPRESSION, NICELY PRINTED IN COLORS, in good condition.

Height, 19; length, 23¾ inches.

DUNKARTON, ROBERT

99. WELCOME HOME. Mezzotint.

460 After the painting by W. R. Bigg. FINE IMPRESSION, NICELY PRINTED IN COLORS, IN GOOD CONDITION.

Height, 19; length, 23¾ inches.

ALBRECHT DÜRER

Born, Nürnberg in 1471; died there 1528. He was of Hungarian descent; his father coming from the little village of Eytas in Hungary. In 1486, Albrecht entered the studio of Michael Wolgemut, the best Nürnberg painter of the day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany.

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned, he is *facile princeps*, unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face. Although it would seem that it was Dürer's ambition to excel as a painter, it is as an engraver that he has won his fame, and taken so sympathetic a grasp of the human heart."—LIONEL CUST.

DÜRER, ALBRECHT

100. THE AGONY IN THE GARDEN. Etching.

Bartsch, No. 19.

240 Dated 1515. SUPERB IMPRESSION, IN PERFECT CONDITION.

Height, 8¾; width, 6 inches.

From the Prince Paar collection.

[See Illustration]



ALBRECHT DÜRER
The Virgin Holding a Pear
[No. 104]

First Session, Wednesday Evening, April 7th

DÜRER, ALBRECHT

101. THE VIRGIN CROWNED BY ONE ANGEL. Engraving.

85

Bartsch, No. 37.

Dated 1520. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $5\frac{3}{8}$; width, $3\frac{7}{8}$ inches.

DÜRER, ALBRECHT

102. VIRGIN WITH THE SLEEPING INFANT JESUS IN SWADDLING CLOTHES.
Engraving.

30

Bartsch, No. 38.

Dated 1520. Good impression, in good condition.

Height, $5\frac{1}{2}$; width, $3\frac{3}{4}$ inches.

DÜRER, ALBRECHT

103. VIRGIN AND CHILD CROWNED BY TWO ANGELS. Engraving.

30

Bartsch, No. 39.

Dated 1518. Good impression, in good condition.

Height, $5\frac{3}{4}$; width, $3\frac{7}{8}$ inches.

From the William Sharp collection.

DÜRER, ALBRECHT

104. THE VIRGIN HOLDING A PEAR. Engraving.

300

Bartsch, No. 41.

Dated 1511. EXTREMELY FINE IMPRESSION, printed on fine old paper, has fold mark on back about $2\frac{1}{2}$ inches from bottom, otherwise in perfect condition.

Height, $6\frac{1}{8}$; width, $4\frac{3}{16}$ inches.

"For in the same way as they [the ancients] applied the most beautiful figure of a man to their idol, Apollo, thus we will take the same measurement for Christ, the Lord, who is the most beautiful of all the world. And as they have used Venus as the most beautiful woman, thus will we chastely devote the same graceful figure to the most pure Virgin, the Mother of God."—ALBRECHT DÜRER, *Notes for an Introduction to his Book, "On the proportions of the Human Body."*

[See Illustration]

DÜRER, ALBRECHT

105. ST. PHILIPP. Engraving.

15

Bartsch, No. 46.

Dated 1526. Good impression, in good condition, both upper corners have been torn and mended.

Height, $4\frac{7}{8}$; width, $3\frac{1}{8}$ inches.



ALBRECHT DÜRER
St. Jerome in his Cell
[No. 109]

First Session, Wednesday Evening, April 7th

DÜRER, ALBRECHT

106. ST. SIMON. Engraving.

12.50

Bartsch, No. 49.

Dated 1523. Good impression, in perfect condition.

Height, $4\frac{5}{8}$; width, $2\frac{7}{8}$ inches.

DÜRER, ALBRECHT

107. ST. PAUL. Engraving.

22.50

Bartsch, No. 50.

Dated 1514. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $4\frac{5}{8}$; width, $2\frac{7}{8}$ inches.

DÜRER, ALBRECHT

108. ST. PAUL. Engraving.

15

Bartsch, No. 50.

Dated 1514. Good impression, in perfect condition.

Height, $4\frac{5}{8}$; width, $2\frac{7}{8}$ inches.

DÜRER, ALBRECHT

109. ST. JEROME IN HIS CELL. Engraving.

15.00

Bartsch, No. 60.

Dated 1514. FINE AND BEAUTIFUL SILVERY IMPRESSION, has a mark across the center at back from being folded, otherwise in perfect condition.

Height, $9\frac{7}{8}$; width, $7\frac{1}{2}$ inches.

From the Mariette and Day collections.

"It is absolutely necessary to have this print in delicate, thoroughly transparent impressions. One of its greatest charms is the reflected light which fills the room and penetrates even the shadow under the bench along the wall. This effect, which is so thoroughly in accord with the subject, . . . is lost in heavy or dull impressions."—S. R. KOEHLER.

[See Illustration]

DÜRER, ALBRECHT

110. PEASANTS AT MARKET. Engraving.

37.50

Bartsch, No. 89.

Dated 1512. Good impression, in good condition.

Height, $4\frac{1}{2}$; width, $2\frac{7}{8}$ inches.

DÜRER, ALBRECHT

111. CARDINAL ALBERT. Engraving.

35 Bartsch, No. 102.

Dated 1519. Good impression, has been torn and mended, tear extends about $1\frac{1}{2}$ inches into the print.

Height, $5\frac{3}{4}$; width, $3\frac{7}{8}$ inches.

HEDLEY FITTON

Contemporary English etcher, born in 1859.

FITTON, HEDLEY

112. SAN MACLOU, ROUEN. Etching.

100 Dunthorne, No. 29.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $17\frac{1}{2}$; width, $12\frac{3}{8}$ inches.

FITTON, HEDLEY

113. ST. ETIENNE, BEAUVAIS. Etching.

60 Dunthorne, No. 30.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $17\frac{3}{4}$; width, $10\frac{7}{8}$ inches.

FITTON, HEDLEY

114. LE PONT ST. ETIENNE, LIMOUGES. Etching.

55 Dunthorne, No. 34.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $13\frac{1}{2}$; length, $16\frac{5}{8}$ inches.

FITTON, HEDLEY

115. ST. GILES, EDINBURGH. Etching.

70 Not in Dunthorne, published later.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $18\frac{7}{8}$; width, $12\frac{3}{8}$ inches.

FITTON, HEDLEY

116. ST. ETIENNE DU MONT, PARIS. Etching.

110 Not in Dunthorne, published later.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $24\frac{1}{4}$; width, 16 inches.

First Session, Wednesday Evening, April 7th

FITTON, HEDLEY

117. HOLYWELL STREET, LONDON. Lithograph.

20 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $22\frac{1}{8}$; width, $15\frac{3}{4}$ inches.

FITTON, HEDLEY

118. PICCADILLY CIRCUS, LONDON. Lithograph.

25 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $18\frac{3}{4}$; length, $23\frac{1}{2}$ inches.

LEOPOLD JOSEPH FLAMENG

Born at Brussels—of French parents in 1831.

FLAMENG, LEOPOLD JOSEPH

119. PORTRAIT OF DARWIN. Etching.

12.50 Signed remarque proof. BEAUTIFUL IMPRESSION, printed on Japan paper. This proof has the three portraits of Darwin, Collier and Flameng, etched in lower margin. *Only 24 proofs taken in this state.*
Height, $19\frac{1}{2}$; width, 15 inches.

CAMILLE FONCE

Born at Briare, 1867; pupil of Lalanne, Allouge and Collier.

FONCE, CAMILLE

120. RHEIMS CATHEDRAL, EXTERIOR. Etching.

70 Signed Artist's Proof. FINE IMPRESSION, PRINTED IN COLORS, ON vellum, in perfect condition.
Height, 23; width, $17\frac{3}{4}$ inches.

FONCE, CAMILLE

121. LANDSCAPE. Etching.

7.50 Signed Artist's Proof. FINE IMPRESSION, printed on vellum, IN PERFECT CONDITION.
Height, $17\frac{1}{8}$; length, $26\frac{1}{8}$ inches.



SIR FRANCIS SEYMOUR HADEN
Mytton Hall
[No. 123]

H. T. GREENHEAD

Modern English mezzotint engraver.

GREENHEAD, H. T.

122. LADY GROSVENOR. Mezzotint.

7.50 After Sir Joshua Reynolds.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $22\frac{3}{4}$; width, $17\frac{3}{4}$ inches.

SIR FRANCIS SEYMOUR HADEN

Eminent English etcher and surgeon. Born at London in 1818; died there in 1910. President of the "Royal Society of Painter Etchers." "Seymour Haden is pre-eminently a landscape etcher. Resembling, certainly in this respect, the greatest number of etchers. Whatever the landscape be, it is always, it seems, landscape of character and landscape that the artist has enjoyed."—FREDERICK WEDMORE.

"Few artists of the nineteenth century are more certain of abiding fame than he. This is because he excelled all the other artists of his epoch in the important career of an etcher of landscape. No other etcher has given us such true presentations of the beautiful, quiet landscapes of England."—FREDERICK KEPPEL.

"An artist of rare endowment and consummate skill. A master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—P. G. HAMERTON.

HADEN, SIR FRANCIS SEYMOUR

123. MYTTON HALL. Drypoint.

625 Harrington, No. 14.

FIRST STATE. Signed in lower margin in pencil,—*Seymour Haden*.

SUPERB IMPRESSION, printed on heavy Japan paper, IN PERFECT CONDITION.

Height, $43\frac{3}{4}$; length, $10\frac{1}{4}$ inches.

"*Mytton Hall*—which, unlike Mr. Hamerton, I prefer to the *Shere*—had been wrought one year earlier. It shows a shady avenue of yew trees leading to an old manor house which receives the full light of the sun; and in that print, early as it may seem, was already the breadth of treatment which as years proceeded became more and more characteristic of Sir Seymour Haden's work."—FREDERICK WEDMORE.

"*Mytton Hall* is an old Henry VII house, which I was in the habit of staying at for the purpose of salmon fishing in the River Ribble which runs past it."—SEYMOUR HADEN.

[See Illustration]



SIR FRANCIS SEYMOUR HADEN
A By-Road in Tipperary
[No. 124]

First Session, Wednesday Evening, April 7th

HADEN, SIR FRANCIS SEYMOUR

124. A BY-ROAD IN TIPPERARY. Etching.

2300 Harrington, No. 30.

SECOND STATE. Signed in lower margin in pencil,—*Seymour Haden*. VERY FINE AND BEAUTIFUL IMPRESSION of this rare print, printed on thin Japan paper, IN PERFECT CONDITION. *Only 20 proofs printed.*

Height, $7\frac{1}{2}$; length, $11\frac{1}{4}$ inches.

[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

125. WHISTLER'S HOUSE, OLD CHELSEA. Etching.

80 Harrington, No. 54.

SECOND STATE. Signed in lower margin in pencil,—*Seymour Haden*. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $6\frac{7}{8}$; length, 13 inches.

"Great care was taken in the drawing of this plate, especially in the foreshortening of the barges, which gave me infinite trouble, I remember. It wore out very soon, and had to be destroyed before it had given its full quota of impressions."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

126. KEW SIDE. Etching.

25 Harrington, No. 82.

FIRST STATE. FINE IMPRESSION bearing the Haden estate stamp. This print has a tear which is mended, across the upper left hand corner.

Height, 6; width, $5\frac{3}{4}$ inches.

HADEN, SIR FRANCIS SEYMOUR

127. RIVER IN IRELAND. Etching.

1550 Harrington, No. 91.

FIRST STATE. Signed in lower margin in pencil,—*Seymour Haden*. VERY BEAUTIFUL IMPRESSION, printed on heavy plate paper which is slightly cracked around plate-mark, otherwise in perfect condition. VERY RARE. *Only 12 proofs printed.*

Height, $9\frac{3}{8}$; length, $13\frac{7}{8}$ inches.

[See Illustration]



SIR FRANCIS SEYMOUR HADEN
River in Ireland
[No. 127]

First Session, Wednesday Evening, April 7th

HADEN, SIR FRANCIS SEYMOUR

128. SUNSET ON THE THAMES. Etching.

175 Harrington, No. 93.

FIRST STATE. Signed in lower margin in pencil,—*Seymour Haden*.

SUPERB IMPRESSION, IN PERFECT CONDITION.

Height, $5\frac{3}{8}$; length, $8\frac{3}{8}$ inches.

"He can show us with a few well-placed strokes a splendid, radiant sunset as in the *Sunset on the Thames*, or glistening sunrise dispelling the morning mists, as in his *Early Morning-Richmond*."—ATHERTON CURTIS.

[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

129. BREAKING UP OF THE AGAMEMNON. Etching.

110 Harrington, No. 145.

FIRST STATE. Signed in lower margin in pencil,—*Seymour Haden*.

VERY BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $7\frac{5}{8}$; length, $16\frac{1}{4}$ inches.

"With such a subject as this for a motive, an etcher will do manly work if the strength to do is in him. And this *is* manly work."—P. G. HAMERTON.

HADEN, SIR FRANCIS SEYMOUR

130. WAREHAM BRIDGE. Etching and Drypoint.

115 Harrington, No. 176.

FIRST STATE. Signed in lower margin in pencil,—*Seymour Haden*.

VERY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $5\frac{7}{8}$; length, $8\frac{7}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

131. A LANCASHIRE RIVER. Etching.

70 Harrington, No. 215.

SECOND STATE. Signed in lower margin in pencil,—*Seymour Haden*. FINE IMPRESSION, IN PERFECT CONDITION. This proof,

No. 97, being one of the hundred proofs printed in this state.

Height, 11; length, $15\frac{7}{8}$ inches.

In Sir Seymour's opinion this is one of his very finest plates. It was awarded the medal of Honor at the Paris Exposition of 1889, and represents a well-known Salmon pool on the Ribble.



SIR FRANCIS SEYMOUR HADEN
Sunset on the Thames
[No. 128]

AXEL HERMAN HAIG

Born at Katthamara, in the Swedish island of Gotland, in the Baltic. Educated to be an architect, he practiced in that profession for a number of years. Almost a half century ago he renounced that profession for that of an etcher—since then he has consistently exercised his powers upon the noblest examples of architecture in England, France, Sweden, Spain and Italy.

HAIG, AXEL HERMAN

132. MELROSE ABBEY. Etching. 1878.

20 Armstrong, No. 11; Boland Catalogue, No. 197.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 10¾; width, 7⅝ inches.

HAIG, AXEL HERMAN

133. GREAT NORTH PORCH, CHARTRES CATHEDRAL. Etching. 1881.

35 Armstrong, No. 22; Boland Catalogue, No. 70.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 22; width, 17 inches.

HAIG, AXEL HERMAN

134. UPSALA CATHEDRAL. Etching. 1881.

12. ✓ 20 Armstrong, No. 24; Boland Catalogue, No. 201.

Proof before title was etched in the margin at bottom, not signed,
IN PERFECT CONDITION.
Height, 22¼; width, 13¾ inches.

HAIG, AXEL HERMAN

135. MONT ST. MICHEL. Etching. 1882.

170 Armstrong, No. 27; Boland Catalogue, No. 110.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 34¼; width, 24½ inches.

"This is one of the most important in point of size of Mr. Haig's etchings, and of the very large ones dealing with out-of-door subjects is perhaps the most admired."—ARMSTRONG.

HAIG, AXEL HERMAN

136. CATHEDRAL OF CHARTRES. INTERIOR OF NORTH PORCH. Etching. 1882.

92. ✓ 20 Armstrong, No. 28; Boland Catalogue, No. 199.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 22⅝; width, 17⅞ inches.

HAIG, AXEL HERMAN

- 20 137. STREET SCENE AND CATHEDRAL CHARTRES. Etching. 1882.
Armstrong, No. 29; Boland Catalogue, No. 189.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $22\frac{1}{2}$; width, $13\frac{3}{4}$ inches.

HAIG, AXEL HERMAN

- 35 138. DARWIN'S STUDY AT DOWN, NEW ORPINGTON. Etching. 1882.
Armstrong, No. 30; Boland Catalogue, No. 45.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 10; length, $14\frac{1}{4}$ inches.

HAIG, AXEL HERMAN

- 10- 139. UPSALA CATHEDRAL: INTERIOR. Etching. 1884.
Armstrong, No. 37; Boland Catalogue, No. 200.
Proof with etched signature in lower margin,—*Axel Herman Hagg*.
In perfect condition.
Height, 22; width, $13\frac{7}{8}$ inches.

HAIG, AXEL HERMAN

- 60 140. MOORISH ARCHWAY, TOLEDO. Etching. 1884.
Armstrong, No. 38; Boland Catalogue, No. 113.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $14\frac{1}{4}$; width, $8\frac{1}{2}$ inches.

HAIG, AXEL HERMAN

17. 50 141. WESTMINSTER ABBEY: View from ST. EDMUND'S CHAPEL. Etching.
1885.
Armstrong, No. 40; Boland Catalogue, No. 218.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $25\frac{1}{2}$; width, $15\frac{1}{4}$ inches.

HAIG, AXEL HERMAN

- 15 142. WESTMINSTER ABBEY: NORTH CHANCEL AISLE. Etching. 1885.
Armstrong, No. 41; Boland Catalogue, No. 215.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $23\frac{1}{2}$; width, $15\frac{1}{4}$ inches.

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HAIG, AXEL HERMAN

12. 50 143. WESTMINSTER ABBEY: View of the Chancel from the South Transept. Etching. 1885.

Armstrong, No. 42; Boland Catalogue, No. 219.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $8\frac{1}{4}$; length, $11\frac{1}{8}$ inches.

HAIG, AXEL HERMAN

12. 50 144. WESTMINSTER ABBEY: The Entrance to the Poet's Corner. Etching. 1886.

Armstrong, No. 44; Boland Catalogue, No. 217.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 12; width, $7\frac{3}{4}$ inches.

HAIG, AXEL HERMAN

145. LIMBURG ON THE LAHN. Etching. 1886.

27. 50 Armstrong, No. 50; Boland Catalogue, No. 102.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $34\frac{1}{4}$; width, $24\frac{1}{2}$ inches.

"This etching, 'The Cathedral of St. George, Limburg on the Lahn,' to give its full title, resembles in its dimensions, and in its general character, that of Mont St. Michel. and forms with it a striking pair, the two subjects lending themselves well to treatment on a large scale."—ARMSTRONG.

HAIG, AXEL HERMAN

146. SEGOVIA: THE ALCAZAR. Etching. 1886.

17. 50 Armstrong, No. 51; Boland Catalogue, No. 173.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $24\frac{1}{4}$; width, 16 inches.

HAIG, AXEL HERMAN

147. PAMPELUNA BRIDGE: Returning from the Fair. Etching. 1887.

12. 50 Armstrong, No. 55; Boland Catalogue, No. 138.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $25\frac{3}{4}$; length, $36\frac{1}{2}$ inches.

HAIG, AXEL HERMAN

148. IN CHURCH. Aquatint. 1888.

50 Armstrong, No. 63; Boland Catalogue, No. 85.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $7\frac{3}{4}$; width, 6 inches.

"This small plate has been deservedly popular, and is now not at all easy to obtain."—ARMSTRONG.

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HAIG, AXEL HERMAN

149. EXTERIOR, BURGOS CATHEDRAL. Etching. 1890.

15
Armstrong, No. 78; Boland Catalogue, No. 55.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $27\frac{1}{4}$; width, 18 inches.

"A striking work, drawn with considerable power, with strong contrasts of shadow and light."—ARMSTRONG.

HAIG, AXEL HERMAN

150. CAIRO: ARAB STUDENTS. Etching. 1890.

20
Armstrong, No. 79; Boland Catalogue, No. 21.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $15\frac{3}{8}$; length, $23\frac{7}{8}$ inches.

HAIG, AXEL HERMAN

151. SEGOVIA, SPAIN. Etching, 1891.

37.5
Armstrong, No. 85; Boland Catalogue, No. 174.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $24\frac{3}{4}$; length, 34 inches.

An impression from the original plate, before the same was divided for two separate prints.

HAIG, AXEL HERMAN

152. IN THE ARAB QUARTER, CAIRO. Etching. 1891.

55
Armstrong, No. 88; Boland Catalogue, No. 81.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $24\frac{1}{2}$; width, 16 inches.

HAIG, AXEL HERMAN

153. INTERIOR, AMIENS CATHEDRAL. Etching. 1893.

40
Armstrong, No. 98; Boland Catalogue, No. 83.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $27\frac{3}{8}$; width, $18\frac{3}{4}$ inches.

HAIG, AXEL HERMAN

154. THE PILGRIM'S AISLE, CANTERBURY. Etching. 1894.

35
Armstrong, No. 109; Boland Catalogue, No. 140.
Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $17\frac{7}{8}$; width, $12\frac{3}{8}$ inches.

First Session, Wednesday Evening, April 7th

HAIG, AXEL HERMAN

155. THE PILGRIM'S AISLE, CANTERBURY. Etching. 1894.

45 Armstrong, No. 109; Boland Catalogue, No. 140.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $17\frac{7}{8}$; width, $12\frac{3}{8}$ inches.

HAIG, AXEL HERMAN

156. LEGEND OF THE BELLS. Etching. 1895.

15 Armstrong, No. 115; Boland Catalogue, No. 96.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $23\frac{3}{4}$; width, $16\frac{5}{8}$ inches.

HAIG, AXEL HERMAN

157. PALENCIA: THE ALTAR OF THE VISITATION. Etching. 1895.

20 Armstrong, No. 117; Boland Catalogue, No. 134.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $16\frac{5}{8}$; length, 22 inches.

HAIG, AXEL HERMAN

158. PALENCIA: THE TRASCORO. Etching. 1896.

45 Armstrong, No. 120; Boland Catalogue, No. 135.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $23\frac{1}{2}$; width, $15\frac{3}{4}$ inches.

HAIG, AXEL HERMAN

159. PALENCIA: THE TRASCORO. Etching. 1896.

50 Armstrong, No. 120; Boland Catalogue, No. 135.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $23\frac{1}{2}$; width, $15\frac{3}{4}$ inches.

HAIG, AXEL HERMAN

160. ST. MARK'S, VENICE: INTERIOR. Etching. 1897.

70 Armstrong, No. 123; Boland Catalogue, No. 162.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $24\frac{1}{2}$; width, $17\frac{1}{8}$ inches.

HAIG, AXEL HERMAN

161. ST. MARK'S: THE CHAPEL OF ST. CLEMENT. Etching. 1899.

15 Armstrong, No. 135; Boland Catalogue, No. 165.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 11; length, 14 inches.

First Session, Wednesday Evening, April 7th

HAIG, AXEL HERMAN

162. WESTMINSTER ABBEY: NORTH PORCH. Etching. 1903.

15 Armstrong, No. 149; Boland Catalogue, No. 216.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $28\frac{7}{8}$; width, 21 inches.

HAIG, AXEL HERMAN

163. OCTOBER EVENING, ASSISI. Etching. 1903.

50 Armstrong, No. 150; Boland Catalogue, No. 122.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 19; length, 24 inches.

HAIG, AXEL HERMAN

164. CHURCH OF ST. FRANCIS ASSISI. Etching. 1903.

80 Armstrong, No. 151; Boland Catalogue, No. 35.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 19; length, 24 inches.

"The altar shown is that in the lower of the two churches built one over the other at Assisi in honour of St. Francis, and is placed immediately over the crypt which holds his bones. The church originally consisted of two churches or chapels one above the other."—ARMSTRONG.

HAIG, AXEL HERMAN

165. CHURCH OF ST. FRANCIS ASSISI. Etching. 1903.

80 Armstrong, No. 151; Boland Catalogue, No. 35.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 19; length, 24 inches.

HAIG, AXEL HERMAN

166. MADELEINE, TROYES. Etching. 1904.

25 Armstrong, No. 154; Boland Catalogue, No. 105.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $23\frac{1}{2}$; width, $15\frac{3}{4}$ inches.

"Mr. Haig has not taken the Cathedral of Troyes for his etching, but has chosen the church of La Sainte Madeleine, a thirteenth century building older than the greater of the cathedral itself, and has shown its finest feature, the Jubé or Rood-Loft of Giovanni Gualdo, who was also connected with the building of the fortifications of the town."—ARMSTRONG.

HAIG, AXEL HERMAN

167. MADELEINE, TROYES. Etching. 1904.

25 Armstrong, No. 154; Boland Catalogue, No. 105.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $23\frac{1}{2}$; width, $15\frac{3}{4}$ inches.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE OF NOTABLE ETCHINGS AND ENGRAVINGS, THE COLLECTION OF MRS. ELLEN R. JENKINS, OF BALTIMORE, MD., AND SOLD BY HER ORDER

Second Session, Numbers 168 to 335, inclusive

THURSDAY EVENING, APRIL 8th, AT 8:15 O'CLOCK

HAIG, AXEL HERMAN

168. THE PALATINE CHAPEL, PALERMO. Etching. 1904.

100

Armstrong, No. 155; Boland Catalogue, No. 132.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 27; width, $18\frac{1}{4}$ inches.

"Sicily counts among its most beautiful mediaeval buildings the Capella Palatina at Palermo, raised by King Roger to the honour of St. Peter early in the twelfth century."—ARMSTRONG.

HAIG, AXEL HERMAN

169. PORTICO DE GLORIA, CHAPEL OF SANTIAGO, BURGOS. Etching. 1905.

20

Boland Catalogue, No. 144.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $26\frac{3}{4}$; width, 18 inches.

HAIG, AXEL HERMAN

170. ST. JEROME CLOISTERS, BELEM, LISBON. Etching. 1906.

37.50

Boland Catalogue, No. 159.

Signed Artist's Proof, of the Early State with figure seated to the left. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $26\frac{1}{2}$; width, 18 inches.

HAIG, AXEL HERMAN

171. SALAMANCA. Etching. 1909.

12.50

Boland Catalogue, No. 168.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 23; width, $14\frac{1}{2}$ inches.

Second Session, Thursday Evening, April 8th

HAIG, AXEL HERMAN

172. SOUTH AISLE, BURGOS CATHEDRAL. Etching. 1907.

55 Boland Catalogue, No. 176.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 27; width, 18 inches.

HAIG, AXEL HERMAN

173. SOUTH AISLE, LOOKING WEST, BURGOS CATHEDRAL. Etching. 1910.

32.50 Boland Catalogue, No. 177.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 28½; width, 19½ inches.

HAIG, AXEL HERMAN

174. EAST AMBULATORY, BURGOS. Etching. 1909.

10 Boland Catalogue, No. 179.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 16½; width, 11⅝ inches.

HAIG, AXEL HERMAN

175. TOLEDO: VIEW OF SOUTH AISLE. Etching. 1910.

40 Boland Catalogue, No. 196.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 28¾; width, 19¼ inches.

HAIG, AXEL HERMAN

176. WESTMINSTER: INTERIOR. Etching. 1902.

50 Boland Catalogue, No. 211.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 10½; width, 7¼ inches.

HAIG, AXEL HERMAN

177. BOURGES. Original Pencil Drawing.

15 Signed in lower left corner with monogram and date.

Height, 8¾; width, 5⅜ inches.

HAIG, AXEL HERMAN

178. UPSALA CATHEDRAL. Original Pencil Drawing.

Signed,—*Axel H. Haig*.

25 Height, 20; width, 13⅞ inches.

Second Session, Thursday Evening, April 8th

HAIG, AXEL HERMAN

179. KÄTU. Original Pencil Drawing.

12.50 Signed in lower left corner with monogram.
Height, 14; width, $9\frac{7}{8}$ inches.

HAIG, AXEL HERMAN

180. ST. ESTEBAU, SEGOVIA. Original Pencil Drawing.

15 Signed in lower right corner with monogram. Sky is drawn in with blue crayon.
Height, $18\frac{7}{8}$; width, $11\frac{7}{8}$ inches.

HAIG, AXEL HERMAN

181. BURGOS CATHEDRAL: INTERIOR.

22.50 Original pencil drawing signed,—*Axel Herman Haig*.
Height, $15\frac{1}{2}$; width, 11 inches.

E. GILBERT HESTER

Modern English mezzotint engraver.

HESTER, E. GILBERT

182. PORTRAIT OF A YOUNG LADY. Mezzotint.

7.50 After Marcus Stone. FINE IMPRESSION printed on India paper and signed in lower margin in pencil by both painter and engraver.
Height, 13; width, $10\frac{1}{4}$ inches.

NORMAN HIRST

Modern English mezzotint engraver.

HIRST, NORMAN

183. CLEMATIS. Mezzotint.

17.50 Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.
Height, $21\frac{7}{8}$; width, $15\frac{1}{2}$ inches.

HIRST, NORMAN

184. LADY ROUSE BROUGHTON. Mezzotint.

22.50 After John Hoppner.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.
Height, $23\frac{1}{4}$; width, $15\frac{1}{4}$ inches.

Second Session, Thursday Evening, April 8th

HIRST, NORMAN

185. Miss West. Mezzotint.

25 After Sir Thomas Lawrence.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CON-
DITION.

Height, $16\frac{1}{4}$; width, $13\frac{3}{4}$ inches.

WILLIAM HOLE

Contemporary English etcher.

HOLE, WILLIAM

186. CHURCH OF HOLY SEPULCHRE. Etching.

7.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches.

LESTER G. HORNBY

Contemporary American etcher.

HORNBY, LESTER G.

187. LONDON BRIDGE. Etching.

18 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
With impression from destroyed plate.
Height, $7\frac{1}{2}$; length, 12 inches.

ALBANY HOWARTH

Contemporary English etcher.

HOWARTH, ALBANY

188. BRIDGE OF SIGHS, CAMBRIDGE. Etching.

35 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $8\frac{7}{8}$; width, 6 inches.

HOWARTH, ALBANY

189. THE GREAT COURT, TRINITY COLLEGE, CAMBRIDGE. Etching.

17.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $7\frac{7}{8}$; length, $9\frac{7}{8}$ inches.

Second Session, Thursday Evening, April 8th

HOWARTH, ALBANY

190. GATE OF HONOR, CAMBRIDGE. Etching.

17.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $9\frac{7}{8}$; width, $5\frac{7}{8}$ inches.

HOWARTH, ALBANY

191. ST. JOHN'S GATEWAY. Etching.

145 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $9\frac{3}{4}$; width, $6\frac{1}{2}$ inches.

HOWARTH, ALBANY

192. TRINITY GATE, CAMBRIDGE. Etching.

80 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $11\frac{1}{2}$; width, $8\frac{1}{2}$ inches.

WILFRED HUGGINS

Contemporary American etcher.

HUGGINS, WILFRED

193. SAN DONATO, GENOA. Etching.

12.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $23\frac{7}{8}$; width, $18\frac{1}{4}$ inches.

JOSEF ISRAELS

"Josef Israels was born at Groningen in 1824. At first he thought of becoming a rabbi, due no doubt to his ever lofty and serious outlook on life, but later he became attracted to art and studied under Kruseman of Amsterdam and Delaroche of Paris... It was only later, in 1855, while recuperating at a sea-side resort, that he found his true medium of expression—the delineation of intimate peasant life and the picturing of the infinitely suggestive country and coast of his native Holland. He died in 1911 at The Hague."

ISRAELS, JOSEF

194. SAILING THE BOAT. Etching.

67.50 Hubert, No. 5.
Signed Artist's Proof. FINE IMPRESSION, margins slightly rubbed around plate-mark. VERY RARE, *only 25 proofs printed*.
Height, $5\frac{7}{8}$; length, $9\frac{1}{8}$ inches.

Second Session, Thursday Evening, April 8th

ISRAELS, JOSEF

195. THE FISHERMAN. Etching.

75 Hubert, No. 28.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 15; width, 10½ inches.

ISRAELS, JOSEF

196. STUMBLING OLD MAN. Etching.

55 Hubert, No. 33.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 9¾; width, 6¼ inches.

F. JASINSKI

Member of the Printsellers' Association of London.

JASINSKI, F.

197. PORTRAIT OF A MAN. Etching.

15 An impression of each state of this plate, from the first to the fifth.
ALL FINE IMPRESSIONS, IN PERFECT CONDITION.

Height, 12⅞; width, 7⅞ inches.

Together, 5 pieces.

BERNHARD MANNFOLD

MANNFOLD, B.

198. ERFURT CATHEDRAL. Etching.

22. 50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 22½; width, 17 inches.

RATHAUS AT BRESLAU. Etching.

Signed Artist's Proof. FINE IMPRESSION, printed on vellum, IN PERFECT CONDITION.

Height, 22¼; width, 17 inches.

Together, 2 pieces.

DONALD SHAW MacLAUGHLAN

Contemporary American etcher. Born in Canada in 1876; living abroad. "I know of no modern etcher who has 'arrived' (in the best critical sense) more rapidly than Donald Shaw MacLaughlan. In 1900 this young Canadian, of Scottish ancestry, who had studied painting in Boston, was making his first experiments on the copper under the spell of 'Old Paris'. But already only eleven years after his modest debuts, A. M. Hind has called him one of the few etchers of today whose architectural and landscape etchings are comparable in a sense of style, with those of Cameron and Bone, betraying the same touch of the artist of conviction."—CLEVELAND PALMER.

MacLAUGHLAN, DONALD SHAW

199. BRIDGES AND PALACES. Etching.

37.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 9½; length, 11½ inches.

MacLAUGHLAN, DONALD SHAW

200. DOORWAY, DOGES PALACE, VENICE. Etching.

27.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 15½; width, 7¾ inches.

MacLAUGHLAN, DONALD SHAW

201. HOUSES ON THE RIVER AARE, SWITZERLAND. Etching.

27.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 7⅞; length, 8⅝ inches.

MacLAUGHLAN, DONALD SHAW

202. PONTE TICIANO. Etching.

20 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 5¼; length, 7⅝ inches.

MacLAUGHLAN, DONALD SHAW

203. SONG OF VENICE. Etching.

45 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 9⅞; length, 11⅞ inches.

ARMAND MATHEY

MATHEY, ARMAND

204. CHARLES THE FIRST. Etching.

10 After Van Dyck.
Signed remarque proof, printed on vellum. FINE IMPRESSION, IN PERFECT CONDITION. *Only 50 proofs printed.*
Height, 20¼; width, 15¼ inches.

Second Session, Thursday Evening, April 8th

MATHEY, ARMAND

205. CHARLES THE FIRST. Etching.

7.50 After Van Dyck.

Signed *remarque* proof, printed on vellum. FINE IMPRESSION, IN PERFECT CONDITION. *Only 50 proofs printed.*

Height, $20\frac{1}{4}$; width, $15\frac{1}{4}$ inches.

MATHEY, ARMAND

206. EARL OF ROMNEY AND CHILDREN. Etching.

10 After Gainsborough.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $26\frac{3}{4}$; width, $19\frac{3}{4}$ inches.

MATHEY, ARMAND

207. LORD STEWART. Etching.

7.50 After Van Dyck.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 28; width, $16\frac{5}{8}$ inches.

MATHEY, ARMAND

208. MRS. HALLET. Etching.

20 After Gainsborough.

Signed *remarque* proof, printed on vellum. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $23\frac{3}{8}$; width, $18\frac{1}{2}$ inches.

MATHEY, ARMAND

209. MADAME DE BOURBON. Etching.

15 After Nattier.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on vellum, IN PERFECT CONDITION.

Height, $15\frac{7}{8}$; width, $12\frac{1}{4}$ inches.

MATHEY, ARMAND

210. MADAME LOUISE. Etching.

20 After Nattier.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on vellum, IN PERFECT CONDITION.

Height, $15\frac{1}{4}$; width, 12 inches.

MATHEY, ARMAND

211. MADAME SOPHIA. Etching.

15 After Nattier.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 16; width, $12\frac{1}{4}$ inches.

MATHEY, ARMAND

212. THE MARCHESA CATTANEC. Etching.

27.50 After Van Dyck.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $29\frac{1}{4}$; width, $20\frac{3}{8}$ inches.

MATHEY, ARMAND

213. MRS. ROBINSON AS PERDITA. Etching.

12.50 After George Romney.

Signed Remarque Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION, printed on vellum.

Height, $23\frac{1}{4}$; width, $18\frac{3}{4}$ inches.

CHARLES MERYON

Celebrated French etcher. Born in Paris in 1821; died there in 1868. "But we must turn now to a great poet-etcher, one of the greatest masters that the copper-plate has ever known and one of the most tragic and piteous figures in the history of art. When Charles Meryon after his sea-wanderings and his failure as a painter, found his true vocation with needle and mordaunt, his strange weird genius, haunted by the mysterious beauty that the centuries had stamped upon Paris, expressed itself through an artistic record of her old buildings that was soundly while imaginatively picturesque, yet personally reflective to an extraordinary degree."—MALCOMB SALAMAN.

MERYON, CHARLES

214. THE PAVILLION OF MADEMOISELLE AND A PART OF THE LOUVRE AT PARIS. Etching. 1849.

17.50 Delteil, No. 9.

After Zeeman. Good impression, in perfect condition.

Height, $5\frac{1}{4}$; length, $9\frac{5}{8}$ inches.

The etching was done after an etching by Renier Zeeman, published by Clement de Jonghe about 1650—entitled Vues de Paris. The plates suggested to Meryon his own Paris set.

Second Session, Thursday Evening, April 8th

MERYON, CHARLES

215. LE PETIT PONT. Etching. 1856.

800

Delteil, No. 24.

FIRST STATE. BEAUTIFUL IMPRESSION, printed on Japan paper, with the exception of a few pin holes in the paper this print is in perfect condition.

Height, $10\frac{1}{4}$; width, $7\frac{3}{8}$ inches.

"These last two above all" [the *Rue Pirouette* and the *Rue des Chantres*] "are still beautiful plates, but they are far from having, whatever may be claimed for them, the splendid austerity, the admirable balance, of the *Petit Pont*, the *Morgue*, the *Galerie de Notre Dame*, or the *Abside*."—LOYS DELTEIL.

"In his etchings of Paris the very stones seemed to breathe. 'Paris is not a town,' said D'Herisson, years ago. 'It is a living being, with moments of fury, folly, stupidity, enthusiasm, honesty, purity.'"—HUGH STOKES.

[See Illustration]

MERYON, CHARLES

216. LE PETIT PONT. Etching. 1856.

120

Delteil, No. 24.

FIFTH STATE. Good impression, in perfect condition.

Size, $10\frac{1}{4}$; width, $7\frac{3}{8}$ inches.

MERYON, CHARLES

217. L'ARCHE DU PONT NOTRE DAME. Etching. 1853.

75

Delteil, No. 25.

FIRST STATE. Signed in the plate, good impression, in perfect condition.

Height, 6; length, $7\frac{3}{4}$ inches.

MERYON, CHARLES

218. LE PONT AU CHANGE. Etching. 1854.

150

Delteil, No. 34.

FIRST STATE. Signed in the plate. Good impression, in perfect condition.

Height, $6\frac{1}{8}$; length, $13\frac{1}{8}$ inches.

"The most beautiful in effect of sky is the *Pont au Change*."—PHILLIPS BURTY.

"The *Pont au Change*—both the large original etching and the exquisite interpretation of Nicolle's old design—the *Pont Neuf*, the great *Abside* itself with its foreground of Seine stream, will show us that no one like Meryon has depicted running water, now shallow, now deep, never mirror-like, never gathered into waves, but rippling pleasantly against the angles of the bridge piers, or flowing moody and sullen under its darkest arches; now in happy sunlight; now in profound and blackened shadows."—FREDERICK WEDMORE.



CHARLES MERYON
Le Petit Pont
[No. 215]

Second Session, Thursday Evening, April 8th

MERYON, CHARLES

219. L'ABSIDE DE NOTRE DAME. Etching. 1854.

300

Delteil, No. 38.

Signed in the plate. Good impression, in perfect condition.

Height, $6\frac{1}{2}$; length, $11\frac{3}{4}$ inches.

"The *Abside* is accounted the masterpiece of Meryon: by right of its peculiarly majestic composition and of its solemn and austere beauty."—
FREDERICK WEDMORE.

MERYON, CHARLES

220. LE BAIN FROID CHEVIER. Etching. 1864.

70

Delteil, No. 44.

Good impression, in perfect condition.

Height, $5\frac{1}{8}$; length, $5\frac{5}{8}$ inches.

MERYON, CHARLES

221. PASSERELLE DU PONT AU CHANGE. Etching. 1860.

60

Delteil, No. 50.

First State. Signed in the plate with initials. VERY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $4\frac{5}{8}$; length, $8\frac{7}{8}$ inches.

MERYON, CHARLES

222. VUE DE L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE. Etching. 1866.

160

Delteil, No. 53.

After Zeeman. VERY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $6\frac{3}{8}$; length, $10\frac{1}{2}$ inches.

MERYON, CHARLES

223. LA RUE DES TOILES, À BOURGES. Etching.

625

Delteil, No. 55.

SECOND STATE. Signed in the plate. SUPERB IMPRESSION, printed on green paper, IN PERFECT CONDITION.

Height, $8\frac{1}{4}$; width, $4\frac{5}{8}$ inches.

This impression was formerly the property of Meryon's father—Charles Lewis Meryon.

[See Illustration]

MERYON, CHARLES

224. LA RUE DES TOILES, À BOURGES. Etching.

210

Delteil, No. 55.

THIRD STATE. VERY FINE AND BEAUTIFUL IMPRESSION, printed on gray India paper, IN PERFECT CONDITION.

Height, $8\frac{1}{4}$; width, $4\frac{5}{8}$ inches.



CHARLES MERYON
La Rue des Toiles, à Bourges
[No. 223]

Second Session, Thursday Evening, April 8th

MERYON, CHARLES

225. LA RUE DES TOILES, à BOURGES.

418

Delteil, No. 55.

Original drawing, the finished study for his etching.

Height, $8\frac{1}{4}$; width $4\frac{5}{8}$ inches.

From the Neil, Heywood and McGeorge collections.

JEAN FRANÇOIS MILLET

Born in the little village of Gruchy, on the Norman coast, October 4, 1814. Died at Barbizon, January 20, 1875.

MILLET, JEAN FRANÇOIS

226. WOMAN SEWING. Etching.

40

Delteil, No. 9.

Good impression, in perfect condition.

Height, $4\frac{1}{4}$; width, 3 inches.

MILLET, JEAN FRANÇOIS

227. A WOMAN CHURNING. Etching.

50

Delteil, No. 10.

Good impression, in perfect condition.

Height, 7; width, $4\frac{5}{8}$ inches.

MILLET, JEAN FRANÇOIS

228. PEASANT WITH A WHEELBARROW. Etching.

140

Delteil, No. 11.

Fine impression, in perfect condition.

Height, $6\frac{1}{2}$; width, $5\frac{1}{4}$ inches.

[See Illustration]

MILLET, JEAN FRANÇOIS

229. THE GLEANERS. Etching.

100

Delteil, No. 12.

Fine impression, in perfect condition.

Height, $7\frac{1}{2}$; length, 10 inches.

MILLET, JEAN FRANÇOIS

230. WOOL CARDER. Etching.

65

Delteil, No. 15.

Good impression, in perfect condition.

Height, $10\frac{1}{8}$; width, $6\frac{7}{8}$ inches.



JEAN FRANÇOIS MILLET
Peasant with a Wheelbarrow
[No. 228]

Second Session, Thursday Evening, April 8th

MILLET, JEAN FRANÇOIS

231. SHEPHERDESS SEATED. Woodcut.

37.50 Delteil, No. 33.

Fine impression, in perfect condition.

Height, $10\frac{3}{4}$; width, $8\frac{5}{8}$ inches.

GEORGE MORLAND

Celebrated English painter. Born in London January 26, 1763. Died October 27, 1804.

MORLAND, GEORGE

232. COTTAGE FAMILY. Mezzotint.

230 Engraved by J. R. Smith. Good impression PRINTED IN COLORS, and touched by hand, cut inside the plate-mark at bottom, otherwise in good condition.

Height, 20; width, $15\frac{3}{4}$ inches.

MORLAND, GEORGE

233. FEEDING THE PIGS. Mezzotint.

50 Engraved by J. R. Smith. Good impression in good condition, margins cut down to plate-mark.

Height, $17\frac{3}{8}$; length, $21\frac{3}{4}$ inches.

MORLAND, GEORGE

234. THE FARM YARD. Mezzotint.

100 Engraved by W. Ward. VERY BEAUTIFUL AND FINE OLD IMPRESSION, has a small hole which has been mended about 3 inches to the left of the dog's head, otherwise in fine condition.

Height, $17\frac{7}{8}$; length, $21\frac{3}{4}$ inches.

MORLAND, GEORGE

235. THE FARMER'S STABLE. Mezzotint.

95 Engraved by W. Ward. Good impression, in perfect condition.

Height, $18\frac{7}{8}$; length, $23\frac{7}{8}$ inches.

MORLAND, GEORGE

236. THE TURNPIKE GATE. Mezzotint.

210 Engraved by William Ward. Good impression PRINTED IN COLORS, in good condition.

Height, $17\frac{7}{8}$; length, $23\frac{3}{4}$ inches.

Second Session, Thursday Evening, April 8th

MORLAND, GEORGE

237. THE TURNPIKE GATE. Mezzotint.

100 Engraved by W. Ward. FINE OLD IMPRESSION, IN PERFECT CONDITION.

Height, 19; length, 24 inches.

MORLAND, GEORGE

238. A TEA GARDEN. Stipple.

50 Engraved by F. D. Soiron. BEAUTIFUL AND EARLY IMPRESSION, in good condition.

Height, 16¼; length, 20 inches.

JOSEPH PENNELL

Celebrated American illustrator and etcher. Born in Philadelphia, 1860. As a pupil in the Pennsylvania Academy of Fine Arts his unusual ability in etching was early recognized. He has won honourable mention and medals at Philadelphia, Chicago, Paris, and elsewhere.

PENNELL, JOSEPH

239. CHURCH OF ST. MARY LE STRAND. Etching.

17.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 10; width, 7⅞ inches.

PENNELL, JOSEPH

240. CUMBERLAND GATE. Etching.

15 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 11; width, 8 inches.

PENNELL, JOSEPH

241. ON THE WAY TO BESSEMER. Etching.

20 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 11; width, 7 inches.

LOUIS PETERS

PETERS, LOUIS

242. BURGOMASTER OF ANTWERP. Etching.

7.50 After Rembrandt.
Signed Artist's Proof. BEAUTIFUL IMPRESSION, printed on vellum, IN PERFECT CONDITION.
Height, 26⅛; width, 21¾ inches.

Second Session, Thursday Evening, April 8th

JOSEPH B. PRATT

Contemporary English mezzotint engraver of the school of Samuel Cousins.

PRATT, JOSEPH B.

243. MRS. FARREN. Mezzotint.

30

After Sir Thomas Lawrence.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $18\frac{1}{4}$; width, 15 inches.

PRATT, JOSEPH B.

244. MISS BYNG. Mezzotint.

45

After John Hoppner.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $19\frac{7}{8}$; width, $16\frac{1}{4}$ inches.

PRATT, JOSEPH B.

245. LADY RAGLAN. Mezzotint.

20

After Sir Thomas Lawrence.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 14; width, $11\frac{1}{2}$ inches.

PRATT, JOSEPH B.

246. VERNON CHILDREN. Mezzotint.

15

After George Romney.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $21\frac{3}{4}$; width, 17 inches.

PRATT, JOSEPH B.

247. MRS. WILLIAMS AS ST. CECELIA. Mezzotint.

10

After Sir Thomas Lawrence.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, 24; width, $15\frac{5}{8}$ inches.

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher. Born at Leyden in 1607; died at Amsterdam in 1669. Pupil of Swanenburch and Lastman, but largely selftaught.

"The opinion among etchers which enthrones Rembrandt as King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare, the greatest dramatist, so we are all agreed on the world wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt."—P. G. HAMERTON.

"The whole of Rembrandt is in his engraving—his mind, tendencies, imagination, reverie, good sense, chimeras, difficulties of rendering the impossible, realities in nothingness. It is the same craftsmanship, the same set purpose, the same carelessness and insistence, the same strangeness of style, the same desperate and sudden success achieved by expression."—EUGENE FROMENTIN.

"Now, two centuries and a quarter after his death, the fame of Rembrandt has risen again to a point that it has never reached before. He has taken his place as the foremost of the naturalist painters of the world; a true Dutchman, resolute to see and interpret the world according to his own vision of it—investing life as he saw it and the past as he imagined it, with an essential poetry of his own."—SIR SIDNEY COLVIN.

REMBRANDT VAN RIJN

248. PORTRAIT OF REMBRANDT, WITH VELVET CAP AND PLUME. Etching. Bartsch, No. 20

110 Dated 1638. FINE IMPRESSION, trimmed close along top plate-mark.

Height, $5\frac{1}{4}$; width, $4\frac{1}{8}$ inches.

From the Julian Marshall collection.

"The face and hair are carried out quite exquisitely, with a peculiar delicacy, and the different stuffs are characterized in the most masterly way, the velvet cap, adorned with an ostrich feather, the silk and the gold braid on the fur-lined cloak."—H. KNACKFUSS.

REMBRANDT VAN RIJN

249. PORTRAIT OF REMBRANDT, DRAWING. Etching.

400 Bartsch, No. 22.

EIGHTH STATE. Dated 1648. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $6\frac{1}{4}$; width, $5\frac{1}{8}$ inches.

From the Henri Lesecq des Tournelles collection.

REMBRANDT VAN RIJN

250. ABRAHAM SENDING AWAY HAGAR. Etching.

180 Bartsch, No. 30.

Only one state known. Dated 1673. VERY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $4\frac{3}{8}$; width, $5\frac{7}{16}$ inches.

[Continued]

Second Session, Thursday Evening, April 8th

[No. 250—Continued]

From the Fritz Rumpf collection.

"All the qualities of Rembrandt are united to a high degree in this print: beauty of expression, arrangement, delicacy, richness of detail, and chiaroscuro."—CHARLES BLANC.

"This is one of the most perfectly delicate of all of Rembrandt's etchings. The sureness of the faint, thin lines on which the expression of the face chiefly depends, the masterly reservation of reflections and half-lights in open shading, the opportune omission of labor where omission was better than toil, justify our admiration."—P. G. HAMERTON.

REMBRANDT VAN RIJN

251. CHRIST AND THE WOMAN OF SAMARIA; AMONG RUINS. Etching.

135 Bartsch, No. 71.

First State. Dated 1634. VERY FINE AND BEAUTIFUL IMPRESSION, printed on fine old paper with good size margin. Paper slightly cracked along plate-mark at bottom.

Height, $4\frac{7}{8}$; width, $4\frac{1}{4}$ inches.

From the Shindler collection.

REMBRANDT VAN RIJN

252. ECCE HOMO. Etching.

400 Bartsch, No. 77.

Second State. Dated 1636. VERY FINE IMPRESSION. This print has been folded across the center and has been mended along fold at back to strengthen, otherwise in perfect condition. EXTREMELY RARE IN THIS STATE.

Height, $21\frac{1}{4}$; width, $17\frac{1}{2}$ inches.

From the Mary Jane Morgan collection.

REMBRANDT VAN RIJN

253. PETER AND JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE. Etching.

240 Bartsch, No. 94.

Second State. Dated 1659. Very fine and beautiful impression, printed on Japan paper, IN PERFECT CONDITION.

Height, $7\frac{1}{16}$; length, $8\frac{1}{2}$ inches.

From the Sir William Astley, R. Deighton and Sir Joshua Reynolds collections.

[See Illustration]

REMBRANDT VAN RIJN

254. MEDEA, OR MARRIAGE OF JASON AND CREUSA. Etching.

145 Bartsch, No. 112.

Dated 1648. EXTREMELY FINE AND BEAUTIFUL IMPRESSION, printed on old paper with good sized margin, few weak spots along left margin otherwise, IN PERFECT CONDITION.

Height, $9\frac{1}{4}$; width, 7 inches.



REMBRANDT VAN RIJN
Peter and John at the Beautiful Gate of the Temple
[No. 253]

Second Session, Thursday Evening, April 8th

REMBRANDT VAN RIJN

255. VIEW OF OMVAL. Etching.

90

Bartsch, No. 209.

Dated 1645. Good impression, in good condition, has a number of weak spots along upper margin.

Height, $7\frac{3}{8}$; length, 9 inches.

REMBRANDT VAN RIJN

256. LANDSCAPE WITH COTTAGE AND DUTCH HAY BARN. Etching.

2550

Bartsch, No. 225.

Dated 1641. SUPERB IMPRESSION of this beautiful and rare print, IN PERFECT CONDITION.

Height, $5\frac{1}{8}$; length, $12\frac{1}{2}$ inches.

From the H. S. Theobald collection.

[See Illustration]

REMBRANDT VAN RIJN

257. LANDSCAPE WITH MILL-SAIL SEEN ABOVE A COTTAGE. Etching.

600

Bartsch, No. 226.

Only one state known. Dated 1641. EXTREMELY FINE IMPRESSION, has a few weak spots along edge of margins otherwise, IN PERFECT CONDITION.

Height, 5; length, $12\frac{5}{8}$ inches.

"... makes a most poetical picture, as if by magic, out of an old, low cottage and a lime tree, a stream gilding silently between its flat banks among meadows, the sails of a few windmills visible in the distance and a town on the verge of the low horizon."—H. KNACKFUSS.

REMBRANDT VAN RIJN

258. LANDSCAPE WITH THE WHITE PALINGS. Etching.

355

Bartsch, No. 232.

Dated 1632. FINE IMPRESSION, on old paper, has a tear running $\frac{1}{2}$ inch into the print off the center of left margin, carefully mended.

Height, $5\frac{1}{8}$; length, $6\frac{1}{4}$ inches.

From the Morrison collection.

REMBRANDT VAN RIJN

259. LANDSCAPE WITH COW DRINKING. Etching.

250

Bartsch, No. 237.

Second State. Dated 1650. BEAUTIFUL IMPRESSION, printed on Japan paper, IN PERFECT CONDITION.

Height, $4\frac{1}{16}$; length, 5 inches.



REMBRANDT VAN RIJN
Landscape with Cottage and Dutch Hay Barn
[No. 256]

Second Session, Thursday Evening, April 8th

REMBRANDT VAN RIJN

260. MAN WITH FUR CAP AND SHORT BEARD. Etching.

150

Bartsch, No. 263.

Third State. Dated 1631. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $5\frac{3}{4}$; width, 5 inches.

REMBRANDT VAN RIJN

261. OLD MAN WITH DIVIDED FUR CAP. Etching.

260

Bartsch, No. 265.

First State. Dated 1640. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $5\frac{7}{8}$; width, $5\frac{1}{4}$ inches.

"... work of great dignity and beauty, but not likely to be popular, from the absence of vigorous blacks. It is, however, admirably drawn, and though the distinctions of tone and local color are slight, this etching is one of the most brilliant that Rembrandt ever executed, and perfectly harmonious in its own key."—P. G. HAMERTON.

REMBRANDT VAN RIJN

262. PORTRAIT OF CORNELIUS CLAES ANSLOO. Etching.

370

Bartsch, No. 271.

Dated 1641. EXTREMELY FINE AND BRILLIANT IMPRESSION, printed on Japan paper, IN PERFECT CONDITION.

Height, $7\frac{1}{4}$; width, $6\frac{1}{8}$ inches.

From the collection of Captain Hansen, and with collector's mark W. in circle described in Fagan No. 531 as unknown.

REMBRANDT VAN RIJN

263. PORTRAIT OF CLEMENT DE JONGHE. Etching.

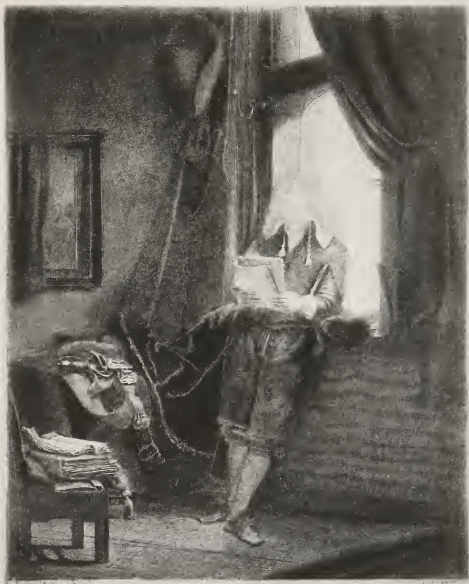
180

Bartsch, No. 272.

Fifth State. Dated 1651. Good impression, IN PERFECT CONDITION. Height, $8\frac{1}{8}$; width, $6\frac{3}{8}$ inches.

"Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle."—FREDERICK WEDMORE.

"The admirable portrait of Clement de Jonghe, who was one of the best printsellers and publishers of his day, and who looks at us with so decided and calm an expression in his clever eyes."—H. KNACKFUSS.



REMBRANDT VAN RIJN
Portrait of Jan Six
[No. 267]

Second Session, Thursday Evening, April 8th

REMBRANDT VAN RIJN

264. EPHRAIM BONUS. Etching.

Bartsch, No. 278.

2700
1

First State. Dated 1647. VERY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $9\frac{1}{2}$; width, 7 inches.

From the Alfred Morrison collection.

"Two etchings, only, bear the date of 1647, but these two are of capital importance. One is the noble portrait *Ephraim Bonus* and the other the not less remarkable *Portrait of Jan Six*. . . . These two etchings are both in full tone. Ephraim Bonus was a Jewish physician; he has been to see a patient, and is still, perhaps, reflecting on the case as he pauses with his hand on the banister of the stair. The plate looks like an etching from a picture and there is in the Six collection a portrait of Bonus in the same attitude painted by Rembrandt, on the same scale as the etching."—P. G. HAMERTON.

[See Frontispiece for Illustration]

REMBRANDT VAN RIJN

265. PORTRAIT OF JAN SYLVIVS. Etching.

Bartsch, No. 280.

200

Dated 1646. Good impression, there was a hole in this print about an inch above left shoulder which has been cleverly mended.

Height, $10\frac{7}{8}$; width, $7\frac{3}{8}$ inches.

"This is one of Rembrandt's best portraits. It is very scarce, especially a good impression of it; as the etching being tender, many could not be taken off before the plate was worn out."—WILSON.

REMBRANDT VAN RIJN

266. THE GOLD WEAIGHER. Etching.

Bartsch, No. 281.

230

Second State. Dated 1639. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $9\frac{7}{8}$; width, 8 inches.

REMBRANDT VAN RIJN

267. PORTRAIT OF JAN SIX, [Burgomaster Six.] Etching.

Bartsch, No. 285.

1000

Third State. Dated 1647. BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

Height, $9\frac{5}{8}$; width, $7\frac{5}{8}$ inches.

From the Kalle and Simon collections.

"The portrait of Jan Six is unquestionably Rembrandt's masterpiece in the way of highly finished shading, and was evidently executed with the intention of carrying his art, for once, as far as was possible for him in that special direction."—P. G. HAMERTON.

[See Illustration]

Second Session, Thursday Evening, April 8th

REMBRANDT VAN RIJN

268. REMBRANDT'S MOTHER IN WIDOW'S DRESS AND BLACK GLOVES.
Etching.

115

Bartsch, No. 344.

First State. Dated 1632. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $5\frac{3}{4}$; width, $4\frac{5}{8}$ inches.

REMBRANDT VAN RIJN

269. REMBRANDT'S MOTHER. Etching.

45

Bartsch, No. 354.

Signed in the plate, FINE IMPRESSION, this print has a fold mark
on surface about $\frac{1}{2}$ in. from right side.

Height, $2\frac{5}{8}$; width, $2\frac{1}{2}$ inches.

From the R. Peltzer collection.

SAMUEL WILLIAM REYNOLDS

Born in England, 1773; died at Bayswater, 1835. Pupil of C. H. Hodges.

REYNOLDS, SAMUEL WILLIAM

270. RUSTIC CONVERSATION. Mezzotint.

50

After James Ward. VERY BEAUTIFUL EARLY PROOF, with title in
open letters, cut inside plate-mark at top and sides. Marked in
ink, on lower margin,—*Selected Proof*.

Height, $17\frac{7}{8}$; length, $23\frac{3}{4}$ inches.

W. S. REYNOLDS

REYNOLDS, W. S.

271. THE THRASHER. Mezzotint.

280

After the painting by R. Westall. Good impression PRINTED IN
COLORS, in good condition.

Height, $18\frac{7}{8}$; length, $23\frac{1}{2}$ inches.

REYNOLDS, W. S.

272. THE SOWER. Mezzotint.

280

After the painting by R. Westall. Good impression PRINTED IN
COLORS, in good condition.

Height, $18\frac{7}{8}$; length, $23\frac{1}{2}$ inches.

Second Session, Thursday Evening, April 8th

W. DENDY SADLER

Famous English historical painter. Born at Dorking, 1845. Pupil of the Dusseldorf School. Became a member of the Society of British Artists, in 1889.

SADLER, W. DENDY

273. *27.50* **AS THE YEARS ROLL BY.** (Four Generations.) Etching.

By W. Boucher.

Remarque proof printed on Japan paper, signed in the lower margin in pencil by both painter and etcher. FINE IMPRESSION, has hole punched in lower margin and surface is rubbed.

Height, $18\frac{1}{4}$; length, 24 inches.

SADLER, W. DENDY

274. **END OF THE SKEIN.** Etching.

80 By W. Boucher.

Remarque proof printed on Japan paper and signed in the lower margin in pencil by both painter and etcher. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $14\frac{1}{4}$; length, $19\frac{5}{8}$ inches.

SADLER, W. DENDY

275. **NIGHT CAP.** Etching.

By James Dobie.

15 Remarque proof printed on Japan paper and signed in the lower margin in pencil by both painter and etcher. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 15; width, 11 inches.

SADLER, W. DENDY

276. **THE SKIPPER'S BIRTHDAY.** Etching.

20 By L. Muller.

Remarque proof printed on Japan paper and signed in the lower margin in pencil by both painter and etcher. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $18\frac{1}{2}$; width, $14\frac{1}{8}$ inches.

SADLER, W. DENDY

277. **THE SQUIRE'S SONG.** Etching.

55 By L. Muller.

Remarque proof printed on Japan paper and signed in the lower margin in pencil by both painter and etcher. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 15; length, 20 inches.

Second Session, Thursday Evening, April 8th

SADLER, W. DENDY

278. THE SWING. Etching.

22.50 By James Dobie.

Remarque proof printed on Japan paper and signed in the lower margin in pencil by both painter and etcher. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $13\frac{3}{4}$; length, $19\frac{5}{8}$ inches.

SADLER, W. DENDY

279. "TALLY Ho." Etching.

15 By Petitjean.

FINE IMPRESSION printed on Japan paper and signed in the lower margin by both painter and etcher, IN PERFECT CONDITION.

Height, 11; width, 8 inches.

SADLER, W. DENDY

280. THE WIDOW'S BIRTHDAY. Etching.

80 By Gaujean.

FINE IMPRESSION, on Japan paper, signed by both painter and etcher, IN PERFECT CONDITION.

Height, 13; length, $17\frac{7}{8}$ inches.

SADLER, W. DENDY

281. WEDDING BELLS. Etching.

40 By James Dobie.

Remarque proof printed on Japan paper, signed in the lower margin in pencil by both painter and etcher. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 14; length, $19\frac{5}{8}$ inches.

SADLER, W. DENDY

282. TO KEEP OUT THE WIND AND WEATHER. Etching.

15 By James Dobie.

Remarque proof printed on Japan paper, signed in the lower margin in pencil by both painter and etcher. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $10\frac{7}{8}$; width, $7\frac{7}{8}$ inches.

MARTIN SCHONGAUER

Born at Colmar probably between 1445 and 1450. He at first studied with his father, who was a goldsmith. He afterward seems to have visited Flanders, where he studied under Roger van der Weyden. He probably settled in Nuremberg about 1465. He is believed to have died in 1499 at Augsburg.

"Placing the general work of Dürer beside that of Schongauer, there are many more points of contrast than of resemblance. Dürer has far more of the spirit of the Renaissance, the spirit of fact and reality and of patient and searching thought. Schongauer has far more of the Gothic spirit, the spirit of devout dreaming."—SIR SIDNEY COLVIN.

SCHONGAUER, MARTIN

283. ST. CHRISTOPHER. Engraving.

240 Bartsch, No. 48.

VERY FINE AND BEAUTIFUL IMPRESSION, has few weak spots along left hand margin, otherwise in perfect condition.

Duplicate from the British Museum.

Height, $6\frac{1}{4}$; width, $4\frac{5}{16}$ inches.

[See Illustration]

JOHN SCOTT

Born in Newcastle, 1774. Died in Chelsea, 1828.

SCOTT, JOHN

284. BREAKING COVER. Engraving.

30 After the painting by Philip Reinagle. Fine early proof in good condition.

Height, 18; length, $25\frac{1}{2}$ inches.

FRANK SHORT

Contemporary English etcher, aquatinter, and mezzotinter. Born at London, in 1857. As director of the engraving class at South Kensington, he has had an influence on the younger generation in the direction of a greater certainty of technique.

"Excellent in pure etching and aquatint, Frank Short holds a unique place at the present day for his mezzotints."—A. M. HIND.

SHORT, FRANK

285. MACON. Etching and Mezzotint.

17.50 Strange, No. 199.

Signed in the plate and in pencil,—*Frank Short*. After an unpublished drawing of TURNER's for the "*Liber Studiorum*." FINE IMPRESSION, IN PERFECT CONDITION.

Height, $8\frac{1}{8}$; length, $11\frac{1}{4}$ inches.



MARTIN SCHONGAUER
St. Christopher
[No. 283]

Second Session, Thursday Evening, April 8th

SHORT, FRANK

286. DERWENTWATER. Etching and Mezzotint.

45 Strange, No. 200.

Signed in the plate and in pencil,—*Frank Short*. After an unpublished drawing of TURNER's for the "*Liber Studiorum*." FINE IMPRESSION, IN PERFECT CONDITION. Only 17 proofs printed.

Height, $8\frac{1}{8}$; length, 11 inches.

SHORT, FRANK

287. MOONLIGHT ON A RIVER,—LUCERNE. Mezzotint.

20 Strange, No. 207.

Signed in the plate and in pencil,—*Frank Short*. After an unpublished drawing of TURNER's for the "*Liber Studiorum*." FINE IMPRESSION, IN PERFECT CONDITION.

Height, $8\frac{1}{2}$; length, $11\frac{1}{4}$ inches.

SHORT, FRANK

288. MOONLIGHT AT SEA—[THE NEEDLES.] Mezzotint.

25 Strange, No. 209.

Signed in the plate and in pencil,—*Frank Short*. After an unpublished drawing of TURNER's for the "*Liber Studiorum*." FINE IMPRESSION, IN PERFECT CONDITION. Only 15 proofs printed.

Height, $9\frac{1}{4}$; length, $11\frac{3}{4}$ inches.

SHORT, FRANK

289. A SLANT OF LIGHT IN POLPERRO, POLLPEMO. Mezzotint.

17.50 Strange, No. 228.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION. VERY RARE, only two impressions published.

Height, 8; length, $10\frac{3}{4}$ inches.

SHORT, FRANK

290. SHOR FELL. Mezzotint.

27.50 Strange, No. 232.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 5; length, $12\frac{7}{8}$.

SHORT, FRANK

291. ROAD NEAR OXFORD. Mezzotint.

47.50 Strange, No. 270.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 6; length, $8\frac{7}{8}$ inches.

Second Session, Thursday Evening, April 8th

SHORT, FRANK

292. COTTAGE WITH HARVESTERS. Mezzotint.

42.50 Strange, No. 275.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $6\frac{5}{8}$; length, 11 inches.

JOHN RAPHAEL SMITH

Born at Derby, 1752; died at Doncaster, 1812.

SMITH, J. R.

293. THE CHALYBEATE WELL AT HARROGATE. Mezzotint.

15 After his own painting. Good impression, in good condition.
Height, $17\frac{1}{8}$; length, $21\frac{1}{2}$ inches.

NATHANIEL SPARKS

Contemporary English etcher.

SPARKS, NATHANIEL

294. WATERLOO BRIDGE. Etching.

17.50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $10\frac{3}{4}$; length, $11\frac{3}{4}$ inches.

E. M. SYNGE

Contemporary English etcher.

SYNGE, E. M.

295. ST. MARK'S SCREEN, VENICE. Etching.

15 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, $11\frac{7}{8}$; width, 9 inches.

SYNGE, E. M.

296. SOMERSET HOUSES, WATERLOO BRIDGE. Etching.

18 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION.
Height, 8; length, 10 inches.

Second Session, Thursday Evening, April 8th

WILLIAM WARD

Born in London in 1766. He became pupil and assistant of J. R. Smith, and engraved many of the pictures of his brother-in-law, George Morland. He died in London, 1826.

WARD, WILLIAM

297. OUTSIDE OF A COUNTRY ALEHOUSE. Mezzotint.

1050 After the painting by James Ward. Good impression, printed in colors, and touched by hand. Margin cut inside the plate-mark at bottom, otherwise in good condition.

Height, 18; length, $23\frac{3}{4}$ inches.

WARD, WILLIAM

298. MORNING, FISHERMEN'S DEPARTURE. Mezzotint.

500 After the painting by R. Corbould. Good impression PRINTED IN COLORS and touched by hand, in good condition.

Height, $18\frac{1}{8}$; length, $23\frac{3}{4}$ inches.

WARD, WILLIAM

299. EVENING, FISHERMEN'S RETURN. Mezzotint.

500 After the painting by R. Corbould. Good impression, PRINTED IN COLORS, and touched by hand, in good condition.

Height, 18; length, $23\frac{3}{4}$ inches.

WARD, WILLIAM

300. COMPASSIONATE CHILDREN. Mezzotint.

275 After the painting by James Ward. Good impression PRINTED IN COLORS and touched by hand, in good condition.

Height, $17\frac{3}{4}$; length, $23\frac{3}{4}$ inches.

WARD, WILLIAM

301. HAY MAKERS. Mezzotint.

375 After the painting by James Ward. Good impression PRINTED IN COLORS, and touched by hand, in good condition.

Height, 18; length, $23\frac{3}{4}$ inches.

WARD, WILLIAM

302. THE CITIZEN'S RETREAT. Mezzotint.

170 After the painting by James Ward. Good impression PRINTED IN COLOR and touched by hand. Cut down to printed surface

Height, $17\frac{3}{4}$; length, $23\frac{1}{2}$ inches.

Second Session, Thursday Evening, April 8th

WARD, WILLIAM

303. SELLING RABBITS. Mezzotint.

170 After the painting by James Ward. Good impression PRINTED IN COLOR and touched by hand. Cut down to printed surface. Height, $17\frac{3}{4}$; length, $23\frac{1}{2}$ inches.

JAMES WARD

Celebrated English painter and engraver, (1769-1839). Younger brother and pupil of William Ward and a pupil of John Raphael Smith.

WARD, JAMES

304. COTTAGER: GOING TO MARKET. Mezzotint.

50 After his own painting. Good impression cut close. Height, 17; length, $21\frac{3}{4}$ inches.

WARD, JAMES

305. COTTAGER: RETURN FROM MARKET. Mezzotint.

50 After his own painting. Good impression cut close. Height, 17; length, $21\frac{3}{4}$ inches.

WILLIAM WALKER

Contemporary English etcher.

WALKER, WILLIAM

306. SET OF FIVE ETCHINGS OF CAMBRIDGE COLLEGE.

27. 50
1. Christ's College Gateway.
 2. King's College Gateway.
 3. "The Backs."
 4. St. Edward's Tower and King's College Chapel.
 5. King's College Chapel, South Porch.

Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION. Published by Messrs. James Connell & Son, London, England. In original folder and with notes by P. G. Konody. Edition limited to 60 sets.

W. WALCOT

Contemporary English etcher.

WALCOT, W.

307. ST. PAUL'S, LONDON. Etching.

17. 50 Signed Artist's Proof. FINE IMPRESSION, IN PERFECT CONDITION. Height, $19\frac{1}{2}$; width, $11\frac{1}{2}$ inches.

Second Session, Thursday Evening, April 8th

CHARLES ALBERT WALTNER

Born in Paris. The most eminent of all reproductive etchers.

WALTNER, CHARLES ALBERT

308. MASTER LAMBTON. Etching.

12.50

After the painting by Sir Thomas Lawrence.

First State. Signed remarqued proof printed on vellum, FINE IMPRESSION, IN PERFECT CONDITION.

Height, $18\frac{3}{8}$; width, $14\frac{1}{4}$ inches.

WALTNER, CHARLES ALBERT

309. MADAME WALTNER. Etching.

15

Signed remarqued proof printed on vellum. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $11\frac{5}{8}$; length, 16 inches.

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born at Lowell, Mass., in 1834; died at London in 1903.

"With the master-etchers of the world—Meryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—FREDERICK WEDMORE.

"All his work is alike perfect. It has only been produced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

310. THE KITCHEN. Etching.

850

Kennedy, No. 24.

Third State. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. FINE IMPRESSION, IN PERFECT CONDITION.

Height, 9; width, $6\frac{1}{8}$ inches.

On a pencil drawing of this subject in the Freer collection Whistler wrote "Cuisine à Lutzelbourg." Lutzelbourg is now Luxembourg.

"There are, as, for instance, in those dark alleyways of the Venetian set, or *The Kitchen* of the French series, passages of luminous shadow

[Continued



JAMES ABBOTT McNEILL WHISTLER
The Kitchen
[No. 310]

Second Session, Thursday Evening, April 8th

[No. 310—*Continued*]

which Rembrandt never approached in the *Burgomaster Six*, or in any similar subject."—JOSEPH PENNELL.

"Whistler, with a nature essentially aristocratic. . . yet accepted the very things that seem most commonplace to commonplace people, and showed us their interest. So great an artist—the fantastic beauty of Venice and the scaffolding for the 'Savoy' appealed to him together. Understanding each, with each he knew how to deal. And that is one of the reasons why *San Biagio*, *The Garden* and *The Kitchen*, lie unabashed forever beside the noblest Rembrandts—lie by the *Lutma* and the *Clement de Jonghe*, lie by the *Landscape with an Obelisk*, and by *The Goldscheider's Field*."—FREDERICK WEDMORE, *Whistler and Others*.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

311. ANNIE SEATED. Etching.

30

Kennedy, No. 30.

Second State. Signed in the plate, FINE IMPRESSION, IN PERFECT CONDITION.

Height, 5¼; width, 3⅞ inches.

WHISTLER, JAMES ABBOTT McNEILL

312. BLACK LION WHARF. Etching.

250

Kennedy, No. 42.

Third State. Signed in the plate. FINE IMPRESSION, margins slightly rubbed around the plate-mark.

Height, 6; length, 9 inches.

"Whistler told us that he worked about three weeks on each of the Thames plates. It was about the *Black Lion Wharf*, one of the fullest of detail, that we asked Whistler. We had many discussions with him about them. Whistler maintained that they were youthful performances and J. as strongly maintained that that had nothing to do with the matter; that he never surpassed the wonderful drawing and composition and biting. He insisted that his later work in Venice and in Holland was a great development, a great advance, and his final answer was 'Well, you like them more than I do.' But there is no doubt that the Thames plates, notably the *Black Lion Wharf*, have, for artistic rendering of inartistic subjects and for perfect biting, never been approached. Another thing that astonished J. was that he could see such detail and put it on a copper plate. 'H'm.' was Whistler's comment, 'that's what they all say.' . . . When an etching is in pure line and owes little to the printer, as in this case, it is the wonderful arrangement of lines, the wonderful lines themselves, which make you feel that everything, every beam and every tile, has been drawn. The character of lines gives you this impression, which is exactly what the artist wanted, and this is what proved Whistler an impressionist."—JOSEPH PENNELL.



JAMES ABBOTT McNEILL WHISTLER
The Lime-Burner
[No. 313]

Second Session, Thursday Evening, April 8th

WHISTLER, JAMES ABBOTT McNEILL

313. THE LIME-BURNER. Etching.

625

Kennedy, No. 46.

Second State. Signed in the plate. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches.

From the collection of Sir Sidney Colvin.

One of the most beautiful of Whistler's plates and probably the earliest example of system of composition which became very characteristic of him—that of a vista seen through a frame. Later examples of it are: *The Traghetto*, *The Beggars*, *Doorway and Vine*, *San Biagio*, and perhaps the last frankest expression of all, *The Garden*. In these plates the foreground and middle distance are treated as an elaborate frame, the most part in shadow, through which is seen a small and usually brilliantly lighted distance.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

314. BIBI VALENTIN. Etching.

40

Kennedy, No. 50.

Second State. Signed in the plate. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $5\frac{7}{8}$; length, $8\frac{7}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

315. BECQUET, [The Fiddler.] Etching.

575

Kennedy, No. 52.

Fourth State. VERY BEAUTIFUL IMPRESSION, printed on thin Japan paper, IN PERFECT CONDITION.

Height, 10; width, $7\frac{1}{2}$ inches.

Seymour Haden, who certainly could be trusted not to overpraise Whistler's work, said of this plate: "Rembrandt never did anything finer."

"Whistler told me that this plate was originally an oblong etching of West Point made by an old classmate, who brought it to him for his opinion, Whistler scraped off the view of West Point and put Becquet in its place; why, he did not say. At lower right corner the stacked muskets may be plainly seen."—E. G. KENNEDY.

"Becquet began life as a sculptor, and then became a musician. He was the greatest man who ever lived to his friends, but to the world unknown. Whistler often saw him, and liked him. He died a few years ago in Paris."—JOSEPH PENNELL.

[See Illustration]



JAMES ABBOTT McNEILL WHISTLER
Becquet—the Fiddler
[No. 315]

Second Session, Thursday Evening, April 8th

WHISTLER, JAMES ABBOTT McNEILL

316. LITTLE PUTNEY, No. 2. Etching.

65 Kennedy, No. 180.

Third State. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $4\frac{7}{8}$; length, $7\frac{7}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

317. LITTLE VENICE. Etching.

Kennedy, No. 183.

1125 Only State. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $7\frac{1}{4}$; length, $10\frac{3}{8}$ inches.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

318. LITTLE LAGOON. Etching.

725 Kennedy, No. 186.

Second State. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. VERY FINE AND BEAUTIFUL IMPRESSION of this rare print, IN PERFECT CONDITION.

Height, $8\frac{7}{8}$; width, 6 inches.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL


319. THE TRAGHETTO, No. 2. Etching.

Kennedy, No. 191.

525 Second State. Good impression, in good condition, paper badly creased along the upper and lower plate-mark.

Height, $9\frac{3}{8}$; length, $11\frac{7}{8}$ inches.

"With the Venice etchings the master weaves a spell of enchantment, leading one into a new world of pictorial vision, where everything is poetized quintessentially, and all is lovely. His strokes upon the copper sing, his spaces are melodious. Look at *The Traghetto*, and look and look again. You may not take the slightest interest in the four seated men, or even the little girl with the child in her arms, but the pure pictorial qualities of form and tone that convey the impression of unity, repose, vitality, and infinity, will make you realize that this is one of the greatest etchings ever done. And how Whistler altered and altered that plate, even re-etching the greater part of it, till he achieved the perfection he aimed at!"—M. C. SALAMAN, *From Rembrandt to Whistler*.



JAMES ABBOTT McNEILL WHISTLER
Little Venice
[No. 317]

Second Session, Thursday Evening, April 8th

WHISTLER, JAMES ABBOTT McNEILL

320. RIVA, No. 1. Etching.

650

Kennedy, No. 192.

Third State. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. Good impression, IN PERFECT CONDITION.

Height, $7\frac{3}{4}$; length, $11\frac{5}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

321. THE MAST. Etching.

370

Kennedy, No. 195.

Sixth State. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $13\frac{3}{8}$; width, $6\frac{3}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

322. NOCTURNE: PALACES. Etching and Drypoint.

2600

Kennedy, No. 202.

Seventh State. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. IMPRESSION OF EXCEPTIONAL QUALITY, IN PERFECT CONDITION. *One of the Twenty-six Etchings of the Venice plates, second series.* VERY RARE.

Height, $11\frac{5}{8}$; width, $7\frac{7}{8}$ inches.

"In his studio one day, he was showing me some proofs of the Venice plates of the second series—the Twenty Six Etchings—shortly after their first appearance, and I ventured in my enthusiasm to say that his needle, like the song of Keats' Nightingale, 'charmed magic casements,' and there was a lovely witchery in his touch upon the copper that one might liken to the verbal magic with which Keats etches a picture upon the mind. 'Well, you know, that's very nice and charming, and just as it should be, of course,' said Whistler genially, 'but if you must have your poetic analogy, I should suggest Edgar Allan Poe would be, as who should say, nearer the mark.' Then he went on to talk of Poe's scientific analysis of his own poem *The Raven* which, Whistler said, was to him one of the most fascinating things in literature. For in this he found, consciously applied to the composition of the poem, his own principle of focusing the pictorial interest, and then deliberately building up to it with careful selection of essential detail, so that the complete work of art should be determined from the first."—M. C. SALAMAN, *From Rembrandt to Whistler*.

"If it was interesting to watch the biting of the plates and the gradual development of the perfect picture, it was even more fascinating to see him print them. During this period he depended very greatly upon a painting of printing ink upon the plate to help complete his pictures, especially in the watery foregrounds, of which there were several amongst the Venice set; and it was little short of marvelous to see how he graduated and softened the ink with the palm of his hand. He was accustomed to pull through his plates on the press himself, a feat requiring no little strength."—T. R. WAY.

[See Illustration]



JAMES ABBOTT McNEILL WHISTLER
Little Lagoon
[No. 318]

Second Session, Thursday Evening, April 8th

WHISTLER, JAMES ABBOTT McNEILL

323. ZAANDAM. Etching.

1350 Kennedy, No. 416.

Second State. Proof printed by Whistler and signed on the tab with the,—*Butterfly imp.* in pencil. VERY BEAUTIFUL IMPRESSION, paper along right margin rather thin, otherwise in perfect condition. EXTREMELY RARE.

Height, $5\frac{1}{8}$; length, $8\frac{5}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

324. THE STEPS, LUXEMBOURG GARDENS. Lithograph.

30 Kennedy, No. 43.

Done in 1893. FINE IMPRESSION, signed in the stone with the Butterfly.

Height, $8\frac{1}{4}$; width, $6\frac{1}{4}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

325. NURSEMAIDS. (Les Bonnes du Luxembourg). Lithograph.

30 Kennedy, No. 48.

Done in 1894. FINE IMPRESSION, signed in the stone with the Butterfly.

Height, $7\frac{7}{8}$; width, $6\frac{1}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

326. EVENING—WATERLOO BRIDGE. Lithograph.

210 Kennedy, No. 119.

Done in 1896. FINE IMPRESSION, signed in the stone with the Butterfly.

Height, $4\frac{3}{4}$; length, $7\frac{1}{2}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

327. ST. GILES-IN-THE-FIELDS. Lithograph.

290 Kennedy, No. 129.

Done in 1896. FINE IMPRESSION, signed in the stone with the Butterfly.

Height, $8\frac{1}{2}$; width, $5\frac{1}{2}$ inches.



JAMES ABBOTT McNEILL WHISTLER
Nocturne: Palaces
[No. 322]

ANDERS ZORN

Swedish painter and etcher. Born at Mora in Delcarlia in 1860.
"But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random, and which might seem to harshly gash the copper-plate, result in a whole, which is strong, clear, and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture."—HENRI MARCEL.

ZORN, ANDERS

328. PORTRAIT OF ZORN AND HIS WIFE. Etching. 1890.

825 Delteil, No. 42.

Signed in the plate and in the lower margin in pencil,—Zorn.

EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $11\frac{5}{8}$; width, $7\frac{3}{4}$ inches.

"Examined close at hand, these quick, bold, slanting strokes hardly seem to have definite meaning. . . . Yet, viewed at a proper distance, each is found to be full of most accurate purpose. The forms of the figures and accessories define and round themselves with astounding truth and force: everything holds its proper place in the composition; atmosphere and light are beautifully rendered; and for dramatic vividness, for expressions of character, few etched portraits I have ever seen can compare with these."—MRS. SCHUYLER VAN RENSSELAER.

ZORN, ANDERS

329. THE TOAST IN THE IDUN. Etching. 1890.

1500 Delteil, No. 80.

Signed in the plate and in the lower margin, in pencil,—Zorn.

EXTREMELY FINE AND BEAUTIFUL IMPRESSION, printed on Japan paper, IN PERFECT CONDITION.

Height, $12\frac{5}{8}$; width, $10\frac{1}{2}$ inches.

"*The Idun* [Goddess of Youth] is the name of a scientific and artistic society in Stockholm, and Zorn's painting was presented to the association on its thirtieth jubilee. Its secretary and founder Harald Wieselgren is seen in the foreground. In the adjoining room, and counting from left to right, are the Royal Antiquarian Hildebrand, standing; Professor Key, seated; Professor Warn also seated, half hidden and seen in profile; and standing, seen almost full face, Nordenskjöld, the Arctic explorer.

"Here he has not worked in just the same way as in the *Renan*, but his handling is even more interesting when one studies how its seemingly reckless strokes result in an effect of so much completeness and force."—MRS. SCHUYLER VAN RENSSELAER.

[See Illustration]



ANDERS ZORN
The Toast in the Idun
[No. 329]

Second Session, Thursday Evening, April 8th

ZORN, ANDERS

330. MADAME GRANBERG. Etching. 1903.

210

Delteil, No. 171.

Signed in the plate and in the lower margin, in pencil,—Zorn.

FINE IMPRESSION, IN PERFECT CONDITION.

Height, 7; width, $4\frac{5}{8}$ inches.

ZORN, ANDERS

331. Mlle. EMMA RASMUSSEN. Etching. 1904.

575

Delteil, No. 182.

Signed in lower margin in pencil,—Zorn. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $7\frac{7}{8}$; width, $5\frac{7}{8}$ inches.

ZORN, ANDERS

332. DANSE À GOPSMOR. [First Plate.] Etching. 1906.

180

Delteil, No. 192.

Signed in lower margin in pencil,—Zorn. FINE IMPRESSION, IN PERFECT CONDITION.

Height, $11\frac{5}{8}$; width, $7\frac{3}{4}$ inches.

ZORN, ANDERS

333. Mona. Etching. 1911.

725

Subsequent to Delteil, No. 238.

Signed in the plate and in the lower margin, in pencil,—Zorn.

EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

Height, $9\frac{3}{4}$; width, 7 inches.

ZORN, ANDERS

334. LETTER. Etching. 1913.

260

Subsequent to Delteil, No. 252.

Signed in the plate and in the lower margin, in pencil,—Zorn.

FINE IMPRESSION, IN PERFECT CONDITION.

Height, $6\frac{1}{4}$; width, $4\frac{5}{8}$ inches.

Second Session, Thursday Evening, April 8th

ZORN, ANDERS

335. THE CROWN PRINCESS OF SWEDEN. Etching. 1914.

Subsequent to Delteil, No. 260.

130

Signed in the plate and in the lower margin, in pencil,—Zorn.

FINE IMPRESSION, IN PERFECT CONDITION.

Height, $9\frac{3}{4}$; width, 7 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.